7th International
Conference on
Typography
and Visual
Communication

Abstracts book
Papers presented
at the 7th ICTVC
Patras, Greece
June 2019

Α   Ε   Η   Ι   Ο   Υ   Ω
Ά   Έ   Ή   Ί   Ό   Ύ   Ώ
  Β Γ Δ   Ζ   Θ   Κ Λ Μ Ν Ξ   Π Ρ Σ Τ   Φ Χ Ψ
α   ε   η   ι   ο   υ   ω
ά   έ   ή   ί   ό   ύ   ώ
       ϊ   ϋ
  β γ δ   ζ   θ   κ λ μ ν ξ   π ρ σ ς τ   φ χ ψ

Α   Ε   Ι   Ο   U   Y
Ä   Ë   Ï   Ö   Ü   Ÿ
  B C D   F G H   J K L M N   P Q R S T   V W X   Z
a   e   i   o   u   y
à   è   ù
   é   ù
â   ê   î   ô   û
ä   ë   ï   ö   ü
       œ
  b c d   f g h   j k l m n   p q r s t   v w x   z
                          ç

&   *   §
\   «   {   ¦   ‹   [(^   ) |]   ›   }   »   /
~   ·   "   `   ¨   .   :   !   ?   ;   ,   ˝   ´   '   _

½   %   ¥   £   ß
±   +   -   ÷   =
1   2   3   4   5   6   7   8   9   0

®   ©

mnpdesign.gr

χαρτιά περράκης

Αλκμήνης 10, Αθήνα, 118 54
T 210 3412111-2, 210 3221884
F 210 3414574
info@perrakispapers.gr

Abstracts book

*this book contains abstracts of papers presented at
the 7th ICTVC, held in Patras, Greece, from 19 to 21 June 2019*

CONTENTS

The 7th ICTVC takes place from 19 to 21 June 2019 in Patras, Greece. The conference is organised by the Institute for the Study of Typography & Visual Communication (ISTVC) in collaboration with the Library & Information Centre of the University of Patras and is supported by academic and professional organisations. This time, ICTVC examines the value of design for visual communication and provokes participants to challenge current assumptions. Relevant workshops precede the conference and a range of exhibitions frame and enrich the main event.

7th ICTVC opening speech, Wednesday 19 June 2019
Gerry Leonidas, The decentralised mainstream

7th ICTVC closing speech, Friday 21 June 2019
Prof. **Neville Brody**, The end of structure

Davıd Hunter

Data Walking

At the last ICTVC (Thessaloniki, Greece, 2016) I presented the early stages of the research project Data Walking, which looks at walking and creative ways to gather data and then visualise it. The project has since developed with a published book, articles, presentations, and international workshops. At the 7th ICTVC 2019 I will present the development, the challenges and learning from the project as well as future pathways.

As part of my contribution to the 2019 conference I will facilitate a Data Walking workshop. I have run international workshops for different groups of people (students, academics, city planners), different numbers of participants (from 8 to 60 in groups), and different durations (from 1 up to 3 days). A workshop can have a different focus (tools & techniques and subject matter) depending on the participants and the place. I would develop a custom workshop depending on these parameters in conjunction with the organisers.

Data Walking is a research project exploring the potential of walking and gathering environmental data, and through multiple walks and visualisations build a rich picture of that area. The project examines technology for creative data gathering and experimenting with data visualisation, to create tools, gain insight, and share knowledge.

Davıd Hunter is a senior lecturer on Graphic Design at Ravensbourne University London, now course leader for the new UX/UI Design course, and an active researcher at the university. Prior to this he worked as a freelance designer and developer for eight years in London.

Mary Dyson, David Březina

Challenging design training: do designers suffer more with harder to read typefaces?

We are familiar with designers' critical and analytic responses to graphic and typographic material, noticing details which are often unseen by others. Such attention to detail is expected given the nature of design education. A similar observation can be made about the areas of expertise of psychologists, anthropologists, architects etc., plus chefs, car mechanics, or dental hygienists.

Research has confirmed that design training produces qualitative differences in perception, such as in the semantic quality of type (Bartram, 1982) categorisation of typefaces (Dyson, 2011) and holistic processing of typefaces (Dyson and Stott, 2012). Furthermore, the level of expertise with reading an alphabet affects visual processing (Wiley, Wilson and Rapp, 2016).

A body of research has developed on perceptual disfluency, which refers to the metacognitive experience of the difficulty of processing perceptual information. In the case of reading, if words are set in a harder to read typeface, the subjective difficulty associated with trying to identify the letters provides a cue to put more effort into the task. The counter-intuitive findings are that fonts which are harder to read improve learning or memory (Diemand-Yauman, Oppenheimer and Vaughan, 2011).

Given the anecdotal and empirical evidence for differences between designers and non-designers in their perceptual abilities and subjective judgements, we ask how design expertise relates to disfluency. Do designers perceive less legible typefaces as producing a greater difficulty than non-designers because of their sensitivity to typographic presentation? Might this even influence their performance in identifying and remembering words? We will report on the results of a study exploring these questions and discuss their possible controversial implications, e.g. whether the acquisition of design knowledge and skills impairs fluent reading and creates an unhelpful separation from typical readers.

Bartram, D. (1982). The perception of semantic quality in type: differences between designers and non-designers. Information Design Journal, 3(1), 38–50.
Dyson, M. C. (2011). Do designers show categorical perception of typefaces? Visible Language, 45(3), 193–220.
Dyson, M. C., & Stott, C. A. (2012). Characterizing typographic expertise: Do we process typefaces like faces? Visual Cognition, 20(9), 1082–1094.
Diemand-Yauman, C., Oppenheimer, D. M., & Vaughan, E. B. (2011). Fortune favors the bold (and the Italicized): effects of disfluency on educational outcomes. Cognition, 118(1), 111–115.
Wiley, R. W., Wilson, C., & Rapp, B. (2016). The effects of alphabet and expertise on letter perception. Journal of Experimental Psychology: Human Perception and Performance, 42(8), 1186–1203.

Mary Dyson started by studying experimental psychology with a PhD in perception. She then moved into the Department of Typography & Graphic Communication, University of Reading, UK, teaching and researching theoretical and empirical approaches to typography and graphic communication. After retiring from her post in Typography & Graphic Communication, she has written a textbook on legibility and has found time to reflect on her academic career and question some of her own assumptions. She is also enjoying developing scholarly collaborations with former students/colleagues and friends.

David Březina is a designer, writer, lecturer, and chief type officer at Rosetta type foundry. He designed typefaces for a diverse palette of the world's scripts. David holds a Master's degree in computer science and an MA in Typeface Design and PhD from the University of Reading, UK. His cross-disciplinary PhD thesis studied visual similarity and coherence of characters in typefaces for continuous reading in Latin, Cyrillic, and Devanagari scripts.

Wibo Bakker

Pictogram innovation during the 19th and 20th century: an industry perspective

Design ideology and aesthetics are frequently used to frame the historiography of public information pictograms. However, this art historical focus tends to overlook the importance of more socio-economical and political factors that determined the development of pictograms and their predecessors. This paper demonstrates that pictogram development was a continuing process of technological innovation and manifestation of sociopolitical power that took place over 150 years, occurring primarily in transport organizations such as railway, car and air transport.

Important innovations in the development of pictograms took place in three key times and places of expanded national influence: at the end of the 19th century in the Germanic railway transport system, with its reach far into Central Europe; in the early 20th century in the French car industry, that dominated global car production prior to Henry Ford's American endeavours; and in mid-20th century North American aviation, with the influential aviation organizations ICAO and IATA being located in Canada. The ancestors of modern pictograms developed in each place were initially used to aid the understanding of representations of national and international temporal and spatial networks in printed matter, such as timetables, statistics and maps, or as visual indications of national progress, in the form of visual statistics and almanacs.

'Symbol jumping', a systemic idiosyncrasy wherein symbols were passed on from one genre, medium, or industry to another can be identified across these times, places, and contexts. Sometimes, when reused, symbols obtained new meanings more fitting to their new context, other times the meaning of the re-used symbol remained relatively static irrespective of drastically different sociopolitical contextual factors. The amount of symbols being used slowly expanded across these times and places until the 1960s, when symbols finally jumped to signage and became pictograms: touch points indicating services in transport network nodes.

Wibo Bakker works as Assistant Professor at the Industrial Design department of the Xi'an Jiaotong–Liverpool University (Suzhou, China). He is specialised in design history, styles & shapes, creativity theory and visual communication. Currently he is interested in information design and pictograms, carrying out research in the Netherlands, England, Germany and Japan. Bakker started his career studying graphic design at the ArtEZ Institute of the Arts in Arnhem (1991–1996). An internship at Pentagram Design (San Francisco), as well as jobs at several other design agencies, made him aware of national differences in design cultures. In 2009 he obtained a PhD at Utrecht University for his study on the development of visual identity in the Netherlands, titled "Droom van Helderheid: huisstijlen, ontwerpbureaus en modernisme in Nederland: 1960–1975" (A Clear Dream: Visual Identity, Design Agencies and Modernism in The Netherlands: 1960–1975).

Sue Perks

A 1970s American perspective on Isotype seen through the Henry Dreyfuss Symbol Sourcebook archive

In 1970, Marie Neurath was contemplating retirement and had secured a base for the Isotype Collection at University of Reading. For the past two decades, she had been predominantly occupied with the writing and design of children's educational books, which had evolved into a much more mainstream style, bearing little visual resemblance to what is traditionally perceived as Isotype, which had yet to be rediscovered by 1970s UK graphic designers. But in America at about the same time, Rudolf Modley was actively promoting Isotype by involving M. Neurath in Henry Dreyfuss' Symbol Sourcebook project.

During the late 1960s, symbol-related matters were burgeoning, nearly fifty years since Otto Neurath began his first experiments with picture language in the early 1920s. This paper is based on material from the Henry Dreyfuss Symbol Sourcebook archive at the Cooper Hewitt, Smithsonian Design Museum, New York relating to correspondence and working papers leading to the design and construction of the Symbol Sourcebook (published 1972).

The paper examines Modley's championing of Isotype through Dreyfuss' dealings with Modley of "Glyphs Inc." (an organization co-founded with anthropologist Margaret Mead in 1968) and M. Neurath during the planning and design stages of the Symbol Sourcebook. Dreyfuss engaged Modley to undertake a fact-finding trip in 1970 to contact symbol experts to collaborate on the Symbol Sourcebook project and he approached (among others) Marie Neurath, Anton Stankowski, Augustin Tschinkel and Peter Kneebone (Icograda). M. Neurath's "Isotype, Education Through the Eye" features towards the front of the Symbol Sourcebook, acknowledging the lasting relevance of Isotype, but her involvement runs deeper still, thanks in part to Modley's longstanding associations with Isotype going back to his 1920s internship at the Gesellschafts– und Wirtschaftsmuseum, his chequered relationship with Neurath during the 1930s and his pilot study for a symbol dictionary with M. Neurath in 1958–59.

Sue Perks is Subject leader for MA Graphic Design at University for the Creative Arts in Epsom, Surrey, UK. Her design practice revolves around exhibition and museum design. Sue's research interests surround aspects of the legacy of the principles of Isotype post 1970. She regularly presents papers at International design conferences and is a published author on Isotype, museum design, the value of archives and teaching graphic design history. Her current research focuses on Henry Dreyfuss' Symbol Sourcebook archive where she is exploring correspondence and working papers leading to the design and construction of the 1972 book. She is working in conjunction with a small team of International researchers and curators based at the Cooper Hewitt Smithsonian Design Museum in New York.

Karel Van Der Waarde

Pictophilia: why do we believe that 'pictograms' can effectively communicate complex concepts about medicines?

Situation: At the moment, most of the information about medicines is available in a text-only format. European legislation, pharmacy associations, regulatory authorities, and patient associations keep suggesting that the use of pictograms would really benefit patients. Pictograms are expected to be especially useful to inform 'poorly health literate' patients because verbal language barriers are avoided.

Question: What is the evidence that pictograms really benefit the understanding of information about medicines by low health literate patients?

Approach: A collection of medical pictograms was analyzed and tested over a period of three years. The collection and results were compared to global and local standards, and to literature in both medical and design fields.

Results: The test results show that the literature in both the medical and design disciplines overestimate the usefulness of pictograms. Both the depiction ('what is shown') and the interpretation ('what is meant') are problematic. The standards and the results of the comprehension tests indicated that a very cautious approach would be more appropriate.

Discussion: It is clear that current information for patients about medicines has severe shortcomings. The addition of pictograms in leaflets and on packaging however, is unlikely to alleviate the practical issues patients are confronted with when they need to take medicines. The use of other forms of pictorial materials – always in combination with text – is likely to be far more effective.

Conclusion: Pictograms have their use if they are designed, tested, and implemented according to the standards and within specific contexts. Untested symbols are likely to do more harm than good, and misunderstanding can easily lead to inappropriate and sometimes risky behavior. The repeated requests for the development of new pictograms is not based on available evidence.

Karel van der Waarde studied graphic design in the Netherlands and the UK. In 1995, he started a design – research consultancy in Belgium specializing in the testing of pharmaceutical information design. This company develops patient information leaflets, instructions, forms, protocols, and the information architecture for websites. Karel van der Waarde publishes and lectures about visual information. Currently, he teaches (part time) at the Basel School of Design (FHNW, Switzerland). Since 2017 he is professor of Visual Communication at Swinburne University, Melbourne, Australia. He is a life-fellow of the Communications Research Institute (Melbourne), a board member of International Institute for Information Design (Vienna) and editorial board member of Information Design Journal, the Poster, and Visible Language.

Ian Mitchell

TYPuzzle – A physical typographic game
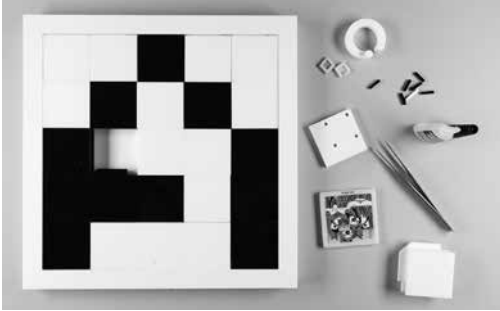
Prototype haptic design interface, sample 15-puzzle and development work
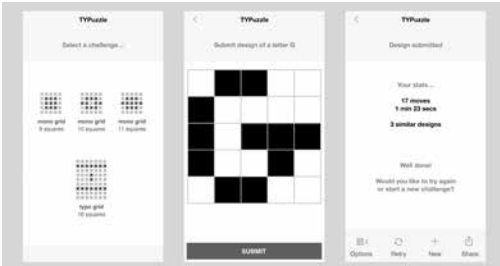
Screenshots of digital app version

TYPuzzle is the latest outcome of ongoing research that explores conditions for experimental type design. In this instance, how restricted modular systems can produce new typographic forms and how the use of haptic and digital interfaces can encourage experimentation with type design.

Although there are well documented periods of typographic experimentation which have pushed the formal and conceptual boundaries of type (e.g., Fuse and Émigré of the 1990s), a vast proportion of typeface designs are still based on an underlying skeleton which resists change. However, the technical, aesthetic, and socio-cultural requirements of typefaces will always present challenges and opportunities for the creative process of contemporary type design, which this research addresses through the design of an innovative interaction method to construct new typographic forms within a modular system.

TYPuzzle challenges users to generate bitmap letterforms using a moveable grid of pixels based upon the classic sliding puzzle game. Informed by theories of modular design systems (Le Corbusier, The Modulor, 1950; Gerstner, Designing Programmes, 1964), Mitchell's previous generative type design innovation Chinese Whispers, and the possibilities of multi-sensory approaches in typography, the research aims to further the possibility of typographic creativity, whilst questioning the influence of comparative interactive methods and user interfaces on this creative design process.

The system was implemented and trialled as an interactive installation for Type Motion (2015) a major exhibition showcasing motion graphics at Liverpool's Foundation for Art and Technology. The installation allowed visitors to contribute to the design of animated type for display on the galleries external video wall. Subsequently the results (including a typeface, animations and open source plans) have been documented online at typuzzle.com.

Current developments of the research aim to advance the understanding of how diverse interaction methods can influence the creative outputs in type design through tangible, haptic, and digital graphical user interfaces. This presentation will show the development of the project, its results and recent advances.

Ian Mitchell is Programme Leader of Graphic Design and Illustration at Liverpool School of Art and Design. A significant part of his research and practice explores the ongoing validity of typographic experimentation. He has exhibited, screened and published works internationally. Most notably Chinese Whispers – an experiment to collaboratively design typefaces through the generative online process of chinese whispers. Before joining academia he worked with influential multimedia visionary, Roy Stringer, and was a founding member of 1990s typography collective Beaufonts.

Ananya Khaitan

Designing for Law is not boring. Seeking an idealistic path

Through five case studies from his young practice, the speaker discusses his belief that exciting visual communication has a place in the unlikely domain of legal research and policy, when born out of a thoughtful, considered design approach.

Case Study 1: Borrowing from within

The speaker dives into the design of a book of legal reform recommendations, ranging from strengthening transgender rights to crafting space policy to regulating virtual currencies. The speaker illustrates how legal content can be made more potent by leveraging visual cues and artifacts from the canon of legal literature itself.

Case Study 2: You can lead a horse to water…

The Privacy Policies of internet services are infamous for being impossible to peruse and comprehend. They are 'Agreed To' with unthinking promptitude, and this dubious provision of 'consent' is a ubiquitous feature of the digital age, often leading to perilous consequences. The speaker recounts a unique design question posed to him by the Supreme Court of India: how can Privacy Policy documents be better designed to make consumers read and understand them?

Case Study 3: Making the formidable accessible

India's drug menace is a public health crisis, with the state of Punjab being the worst hit. The speaker dissects how a vast amount of content can be made more accessible and engaging, discussing the design of an imposing two-language, two-volume legal report on the drug problem in the state.

Case Study 4: Fact, meet emotion

In mid-2018, the problem of sexual assault of minors reached a crescendo in India. To add nuance to the knee-jerk public discourse that followed, a short video was commissioned, outlining the trauma faced by a child survivor of sexual abuse, when put through the hugely traumatising Indian justice system. The speaker discusses the unique communication challenges of such a video: culling out an effective script from a vast amount of legal matter, balancing the factual and the emotional, handling the material with the required gravitas and sensitivity, designing for short attention spans, accounting for the indiscriminate medium of consumption, etc.

Case Study 5: What we talk about, when we talk about law

The final case study asks the question: how do we view the law? The average citizen sees the law as the most permanent aspect of governance—sacrosanct and set-in-stone. However, for a small group of experts in India, doing independent research to improve the law, the law is always a work-in-progress, to be revisited and reworked time and time again. Commissioned to create a brand identity for this think tank, the speaker discusses how this unique point-of-view was identified, and used as the centrepiece for a typography-forward visual identity system.

Ananya Khaitan is a designer, illustrator, and writer, based in New Delhi, India. He received his degree in Communication Design from the prestigious National Institute of Design, India. His work reflects his affinity for matters of real importance and impact, such as sexual abuse, drug addiction, capital punishment, data protection, and mental health. His areas of interest are typography, book design, and brand design. Pegged as one to 'Watch Out For' in Forbes India 30 Under 30, 2019, he has won several awards, including the 2019 Art Director's Club Merit Award for Publication Design, the Confederation of Indian Industry's Design Excellence Award for Visual Communication, and four Kyoorius Design Awards for Book Design, Writing for Design, and Design for Good.

Brian Sze Hang Kwok, Gary Kin Yat Tang

How does the visual communication of cigarette warning labels matter? An investigation of the effectiveness of different frames and pictorial warning labels on cigarette package

The use of pictorial warnings on cigarette package is one of the tools in the overall strategy of smoke prevention of many governments. There is a wide range of research on the effectiveness of cigarette warning labels. In regard to pictorial warnings, most of the research focuses on the technical details of the pictures, including the impact of size of picture, comparison between text and picture, and comparison between colourful and black and white pictures (Hammond 2014). The other components of visual communication are seldom investigated. However, the approach of visual communication is the key to whether a message can be delivered effectively through pictures. To address the importance of the approach to visual communication, this paper attempts to examine the effectiveness of different visual communication of pictorial warnings, as well as to test the factors behind the impact of the pictures.

In the case of visual communication on cigarette package, to what extent pictorial warning labels are effective in persuading smokers to quit smoking or smoke less is a widely studied topic. With findings from a questionnaire survey (N=303), this research compares the effectiveness of pictures with or without humanization of images. The result shows that, even though pictorial warnings of fear appeal are still the most powerful, text-only messages can be more effective than pictorial warnings for the second-hand smoke frame. Secondly, for the pictorial warning of fear appeal, pictures without humanization are more effective than those with humanization. But for pictures of the second-hand smoke frame, humanization can enhance the effectiveness of the warning. Thirdly, this study tests the effect of "frame invalidation" to explain the factors behind the effectiveness of cigarette warning labels. This research reveals that the cigarette warning labels are less effective for smokers and people with more smoker friends.

Brian Kwok is an assistant professor at the School of Design at the Hong Kong Polytechnic University (PolyU). He teaches Communication Design and manages the Information Design Lab at PolyU. Brian's research focuses on communication design, Chinese typography, and Hong Kong visual culture.

Gary Tang is a lecturer at Department of Social Science, Hang Seng Management College. His research interests include political communication, social media, and youth studies. His writing has appeared in journals such as Social Science Computer Review, Chinese Journal of Communication or Asian Journal of Communication.

Pavel Pisklakov

The poster is dead! Long live the poster?

Poster is one of the key media in visual communication. Starting from the end of 19th century, when Jules Cheret made poster an advertising media, poster lives next to us: on the street, in supermarkets, in the subway etc. Throughout the 20th century poster changed its functions and roles several times, acquired a wide range of formats, but always remained in the center of the visual communication universe until the internet appeared.

Over the past couple of decades, the Internet has radically changed the communication space, has become the main channel of communication, displacing the poster to the periphery of the visual communication universe. The poster moved from the streets to the space of museums, exhibition halls and poster biennials, losing the roles and functions it had for a hundred years.

Does the poster have a future in this situation and what will it be? Can the changes taking place in the communication space bring a new life to the poster at a new level? What transformations of the poster form are we seeing now and what will we see in the near future? Will the poster remain a tangible object? Is the intangible poster still a poster? Here is a short list of questions that will be discussed in this paper.

Pavel Pisklakov, who has a degree in Applied Mathematics, is deeply engaged in the study of communication design. Over the years he has taught courses in computer science, typography, principles of art and design, statistics and methods of mathematical modeling. He delivers lectures for different audiences, speaking about newspaper, magazine and poster design, history of the poster and communication design. Pavel's students were winners and finalists in various international poster competitions. Design education, integration of math methods and design, exploration of new technologies in media, and typography constitute his fields of research. He is a member of ATypI, AIGA, and of the Association of Designers of Russia.

Kok Cheow Yeoh

The Hawker Centres of Singapore: How the island state's multicultural and poly-linguistic environment typographically and pictographically mingle in a communal space for food to create a unique culinary identity

This paper is an analysis of the underlying typographic and pictographic layout and design structures of signage at hawker centres in Singapore. According to the National Environment Agency of Singapore (NEA), only about 3% of current hawkers are below the age of 35 and the impending shortage of hawkers and its impact on Singapore's cultural heritage has become a national concern. As a communal gathering for Singaporeans, hawker centres carry distinct historical gastronomy traditions and visual representations of the country. A hawker centre is a public space that consists of a collection of stalls selling different types of affordable foods, housed in a covered, but open facilities, with a common seating area among the vendors. This study has identified five hawker centres managed by the NEA that particularly offer popular traditional dishes in order to understand how hawker centre signage is designed for a multilingual environment. Compositional elements and principles of organizations are also discussed in addition to how the combination of typography and pictography elements and their placement in hawker centre signage can contribute to the Southeast Asian island state's culinary identity. As such, hawker centres, as one of Singapore's social gatherings for diverse groups of people have expanded beyond its gastronomic context into one that is cultural as well.

Kok Cheow Yeoh heads the graphic design program at Indiana University Southeast in New Albany, Indiana. His passion in design, which led to teaching, has taken him from Malaysia, to San Francisco, California where he earned my BFA and MA degrees and Lubbock, Texas for his Ph.D. His research interests include topics that address spatial, aesthetic and critical inquiries in branding, environmental graphics (signage), and experience design. Additionally, he has actively participated in local and international exhibitions. He sees travel as a form of active learning, which, according to him, is about internalizing an experience to become an effective learner.

ΣΟΦΙΑ ΣΤΡΑΤΗ

Ο σχεδιασμός ως υλικός και άυλος ορίζοντας εκφράσεων ενταγμένων σε χωροχρονικό πλαίσιο κουλτούρας

Ο σχεδιασμός προϊόντων-αγαθών οπτικής επικοινωνίας συγκροτείται ως "απάντηση" σε καίρια ερωτήματα, που έχουν τεθεί σε συγκεκριμένο κοινωνικοοικονομικό, χωρο-χρονικό πλαίσιο κουλτούρας και πολιτισμού. Μεθοδεύεται έτσι ώστε να ικανοποιεί υπαρκτές, διαπιστωμένες και σημαντικές κοινωνικές ανάγκες. Ταυτόχρονα, αποκαλύ-πτει ευρύτερες προθέσεις των εντολέων και απεικονίζει τη σχεδιαστική ταυτότητα των εντελλόμενων. Η υλοποίηση σχεδιασμένων έργων πραγματώνει τη δυνατότητά τους να καθορίζουν σκέψεις και συναισθήματα, να καθοδηγούν ιδέες, αντιλήψεις και απόψεις, να προκαλούν κινήσεις και δράσεις. Η γενικότερη επίδρασή τους αφήνει την κοινωνία αδιάφορη ή τη συγκινεί και την εξυψώνει πνευματικά και πολιτισμικά ή ενδεχομένως την καθηλώνει σε προκαταλήψεις και ιδεοληψίες. Δηλαδή, διαμορφώνοντας αξίες, ο σχεδιασμός καθορίζει το μέλλον και δημιουργεί κουλτούρα.

Στο πλαίσιο των επιπτώσεων των σύγχρονων εξελίξεων και των τάσεων της τεχνο-λογίας σε όλους τους κλάδους της οπτικής επικοινωνίας, η ανακοίνωση αυτή επιχειρεί να απαντήσει στο ερώτημα: Ο σχεδιασμός αποτελεί μόνο έμπνευση ή και στοχευμένη σύνθεση των δομών των θεμάτων που ενουσιακά διαπραγματεύεται; Οι διερευνήσεις που συμπεριλαμβάνει είναι θεωρητικές αναζητήσεις και αναλύσεις παραδειγμάτων από την υπάρχουσα πρακτική. Αφορούν στην έρευνα, στην εκπαίδευση, στο σχεδιασμό βιομηχανικών αντικειμένων, συσκευασιών και μέσων προώθησης, στην παραγωγή εκδόσεων, εκτυπώσεων, κ.ά.

Συγκεκριμένα, η παρουσίαση επιδιώκει να επισημάνει και να προβάλει τη διαχρονι-κή σχέση σχεδιασμένων αντικειμένων με το περιβάλλον και την κουλτούρα. Επιλεκτικά, ιχνηλατεί στοιχεία της πορείας της, από τις καταβολές των εκφράσεων και της επικοι-νωνίας, καθώς και την ένταξή τους σε διαφορετικά, ιστορικά και χωρικά περιβάλλοντα ως τις μέρες μας. Έτσι, καταγράφει ένα σύντομο χρονολόγιο των διαδρομών του σχεδι-ασμού – ενδεικτικό των ισχυρισμών μας. Επίσης, συγκεντρώνει και αναλύει υλικό από τις έρευνες, τις μελέτες και τις ολοκληρώσεις των προσεγγίσεων και των σχεδιαστικών προτάσεων απόδοσης διαφόρων ταυτοτήτων.

Η ανακοίνωση διατυπώνει λόγο διαπιστώσεων, όπως ότι: ο σχεδιασμός διαφέρει σαφώς από τον αυτοσχεδιασμό. Βασίζεται στο συμβολισμό και εμπνέεται από την τέ-χνη, την ιστορία και τη φιλοσοφία της. Η ερμηνεία του αντλεί πηγές από την αισθητική και από τις ευρύτερες φιλοσοφικές καταβολές των ερμηνευτών και όλων των εμπλεκό-μενων. Δηλαδή, προϋποθέτει συστηματικές έρευνες και σημειωτική ανάλυση, προκειμέ-νου να προετοιμάσει θετική "ανάσα" των εκπλήξεων που επιφυλάσσει.

Συμπερασματικά, η ανακοίνωση καταλήγει ότι:
Ο σχεδιασμός αποτελεί δημιουργική απάντηση στα δεδομένα της διερεύνησης των δο-μικών σχέσεων μεταξύ των ζητούμενων (briefing), των σχεδιαστικών παραγόντων και των κριτηρίων αξιολόγησης που υποδεικνύει η έρευνα πεδίου, η μελέτη και η σχεδια-στική διαδικασία. Η μεθόδευσή του αξιώνει επισταμένη αναζήτηση της διαλεκτικής των δομών όλων των επιπέδων ανάγνωσης των προϊόντων ως αγαθών της οπτικής επικοι-νωνίας.

ΣΟΦΙΑ ΣΤΡΑΤΗ Αναπληρώτρια Καθηγήτρια ΠΑΔΑ, Σχολή Εφαρμοσμένων Τεχνών και Πολιτισμού, Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας. Γραφίστας ΤΕΙ-Α (1980), Αρχιτέκτονας Μηχανικός ΕΜΠ (1986), Διεπιστημονικό-διατμηματικό μεταπτυχιακό δίπλω-μα: "Σχεδιασμός-Χώρος-Πολιτισμός" (1999), Διδάκτο-ρας ΕΜΠ (2009).

ΙΟΡΔΑΝΗΣ ΣΤΥΛΙΔΗΣ

Αναστοχασμός σε ανα-προσαρμοσμένο περιεχομένο οπτικών συγκειμένων

Η ιδέα που θα χρειαστεί να υπερασπίσω δημόσια στο συνέδριο προέρχεται και στηρίζεται στο αίτημα του απαιτητικού ανα-στοχασμού επί του σημειωτικού περιεχομένου μιας παλαιοτέρας ενδιαφέρουσας εργασίας. Είτε τμήματος της έκτασής της είτε πλήρους κεφαλαίου ενός από τα πολλαπλά δείγματα ανακοινώσεων οπτικοποιημένων οδηγιών και προτάσεων εννόησης του τρόπου τακτοποίησης μιας σύνθεσης σημάτων-προτάσεων με σκοπό την επιμελή και σαφή απόδοση νοήματος για το χώρο, το χρόνο και το τοπικό ή υπερ-τοπικό σύστημα ισχυρών ή ασταθών σχέσεων. Τα ζεύγη σημαινόντων-σημαινομένων που συνήθως χρησιμοποιώ (γραφικά σύμβολα, χάρτες, λέξεις, εικόνες-φωτογραφίες) συστήνουν συνθέσεις σημασίας.

Από αυτή την εργασία θα παρουσιαστούν τέσσερις σελίδες: Η πρώτη (1) περιέχει και εκθέτει την υπόθεση της απόφασης της συμμετοχής στην διεκδίκηση ενός γνωσιακού αποτελέσματος, την επιλογή και την παρακολούθηση της πειθαρχίας ενός ταξιδιού, την διαπέραση, την πλεύση, την πτήση και την διέλευση της γνωστής και άγνωστης εγγύς γεωγραφίας, την απόφαση της έκθεσης του εαυτού στο δημόσιο δικαίωμά του. Την απόφαση της έκθεσης του εαυτού στις απαιτήσεις και τα αυστηρά σημασιολογικά αιτήματα των λέξεων και των εννοιολογικών περιεχομένων τους. Την απόφαση της έκθεσης του εαυτού στην περιοχή της ιδεολογίας, καθώς χρειάζεται να εκδοθεί (ο εαυτός) πέρα και μακριά από την προστασία του οικείου συστήματος σχέσεων χώρου και χρόνου, στο αχανές και απροσδιόριστο άλλο, που ποτέ πριν δεν είχε αντιμετωπίσει αλλά τώρα χρειάζεται να ανιχνεύσει.

Η δεύτερη σελίδα (2) περιέχει και εκθέτει την υπόθεση-πρόταση της πρωτογενούς άστατης και ανέφικτης (στον καιρό της) προσέγγισης πόλεων από τον αγύμναστο αρχάριο και νεοσύλλεκτο στην ανάγνωση του πρώιμου τοπολογικού αινίγματός τους. Από την συμβολική απεικόνιση του πεδίου τους με εκείνη και αυτή την εξ ουρανού εποπτεία τους, την δορυφορική ματιά των δομικών-τεχνικών λεπτομερειών τους, των σχέσεών τους με τα πυκνά και αλληλεπιτιθέμενα συστήματα δομών έως την τελική διείσδυση στην περιορισμένη και ιδιαίτερη ασφάλεια της γνωσιακής κιβωτού όπου διαδραματίζεται η επιμελής και απρόσκοπτη αναφορά και συμπύκνωση των εκπαιδευτικών συμμορφώσεων.

Οι σελίδες 5, 6, 7, που συστήνουν και συγκρατούν την σημασιολογική ισχύ της εκπαιδευτικής υποχρέωσης αλλά και των θαυμαστικών διακλαδώσεων σημασίας των λέξεων (όρων, ορισμών, εννοιολογικών συγκλίσεων και αποκλίσεων) καθώς εκεί, στην επικράτεια της εξαιρετικής ισχύος τους, γίνεται αντιληπτή η ιστορία της κίνησής τους στο χρόνο, η ικανή περιγραφική ακρίβειά τους αλλά, ταυτόχρονα, ο υπερβολικός πληθωρικός συντελεστής πλούτου και διασυνδεσιμότητας των ευμετάβλητων, τώρα και ύστερα και αργότερα, επικοινωνιακών διαθέσεων των χειριστών τους.

Ο ΙΟΡΔΑΝΗΣ ΣΤΥΛΙΔΗΣ γεννήθηκε στην πόλη Έδεσσα του νομού Πέλλας το 1959. Απόφοιτος της σχολής Αρχιτεκτόνων του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης, είναι αναπληρωτής καθηγητής του τμήματος Αρχιτεκτόνων Μηχανικών του Πανεπιστημίου Θεσσαλίας και διδάσκει τα μαθήματα «Σχεδιασμός χώρων μικρής κλίμακας και αντικειμένων», «Αρχιτεκτονική σύνθεση» και «Οπτική Επικοινωνία και Σχεδιασμός». Κατέχει, επίσης, το δίπλωμα Οικονομικών σπουδών του Πανεπιστημίου Μακεδονίας. Έχει στο ενεργητικό του δεκαοκτώ ατομικές εκθέσεις (οι δύο τελευταίες ψηφιακές) καθώς και πολλαπλές συμμετοχές σε Μπιενάλε και Τριενάλε στην Ευρώπη από το 1980. Ο Ιορδάνης Στυλίδης έχει συγγράψει δέκα βιβλία (τα τέσσερα τελευταία ψηφιακά) και εγχειρίδια, δώδεκα πειραματικά τεύχη καταγραφών δράσεων και δεκαέξι ψηφιακά ημερολόγια: Πολλά από τα έργα του βρίσκονται στην ψηφιακή βάση δεδομένων ISSUU.

Τέλος, στην τελευταία σελίδα (8) της μαθητείας επί του αισθητικού, φιλοσοφικού, πολιτικού και ιδεολογικού περιεχομένου που χρειάζεται (χρειάστηκε) να αναλυθεί και να διευκρινιστεί αλλά, ταυτοχρόνως, να εκτεθεί και να κριθεί, ρυθμίζοντας την επίκαιρη σχέση του οδηγού στην σημασία του με τους παρατηρητές-συνθέτες του, παρουσιάζεται και κρίνεται η γενεαλογία του βλέμματος. Το βλέμμα του πρώτου παρατηρητή που συνειδητοποιεί και ορίζει τον εαυτό του και τη σχέση του με το τοπίο, το βλέμμα του/της έμπειρου οδηγού της σκέψης και του στοχασμού του στις υποχρεώσεις της πειθαρχίας του καθώς διασχίζει και διαπερνά την ιστορία, την σχέση με την τεχνολογία της επέκτασης και του τεχνικού εμπλουτισμού του βλέμματος.

Magdalena Papanikolopoulou

Performance and visual communication

John Berger mentions that "seeing comes before words... and establishes our place in the word." Our place in the world is our physical presence, our body like a semiotic dot on a piece of paper.

Without our body sensations we cannot have a full picture of our environment. The sense of sight is executed through our eyes which belong to our face, but it is not the only body part we need in order to see things. In order to see clearly and understand our environments we need all our senses.

We need therefore our complete body. Waking up our awareness is a learning process which builds up with experience.

In visual communication we transfer messages from one another by using words and images together or separately. But we can also carry messages without words or images. We can transmit messages with our physical presence only. We can use our body as a semiotic fact which means we apply to another domain the sign usage and we differentiate it according to the specific characteristics of the medium. The problem of signs is a field that a lot of sciences are using as well as with the problems of structure and value. Art in its performative form especially in what we call performance art uses body to create a bridge between the individual and the collective consciousness. It is a strong tool of communication. It can be used for dialectical approaches of transmitting messages of different contexts for example social phenomena, philosophy, politics, economics and so on but also advertising and education.

Conclusively performance as a part of visual communication is a medium that has the key to metamorphosis especially in times that the lights are still on of the digital environments.

The combined theory of art and the art practices through the body medium creates concepts of «visualy-constructed situations» which intent to replace artistic representation with the experimental realization of artistic energy in educational and everyday environments.

In this lecture we will be presenting a visual example from the semiology in art practice workshop held during winter semester 2018 at the University of West Attica.

Magdalena Papanikolopoulou is an artist who creates live performances, videos, installations and calligraphies. Her works explore not only the visual but the semiological aspect of symbolism of letters and language. She makes the letters in material form, to stage them as an interactive object. She is an assistant professor at the University of West Attica of Athens teaching graphic design and visual communication.

Ελενη Μουρη

Η διαδρομή της πολυσύνθετης επικοινωνίας με μέσον το animation
Μελέτη περίπτωσης: Η επικοινωνία του προγράμματος «Καλύτερη Ζωή» με την συνεργασία της WWF Ελλάδος και του Τμήματος Γραφιστικής, μαθήματα κύκλου animation

Οι μορφές επικοινωνίας που έχουν αναπτυχθεί με βάση τις τεχνικές του animation και την βοήθεια της τεχνολογίας, έχουν οδηγήσει την τέχνη του animation σε νέους δημιουργικούς δρόμους. Το animation είναι ο συνδυασμός σχεδίου, κίνησης, αφηγηματικής κλιμάκωσης και ρυθμού, επομένως ενός πολυσύνθετου επικοινωνιακού μοντέλου. Το μοντέλο αυτό αναπτύσσεται κυρίως προς δύο κατευθύνσεις. Η μία κατεύθυνση είναι η δημιουργία ταινιών αφηγηματικού animation, όπου δραματοποιούνται φανταστικά γεγονότα σε κόσμους μη πραγματικούς. Άλλωστε κάθε κόσμος είναι αποδεκτός αρκεί να υπηρετεί την αφήγηση και την κεντρική ιδέα, ενώ ο συμβολισμός και η αφαίρεση στον σχεδιασμό βοηθούν τους δημιουργούς να επικοινωνήσουν τις απόψεις τους. Η άλλη κατεύθυνση είναι η δημιουργία πληροφοριακού animation. Αναπτύχθηκε από κοινή πορεία του animation με το graphic design. Ξεκίνησε με την δημιουργία συνδυασμού κίνησης εικόνας και τυπογραφικών στοιχείων (motion graphics). Εκτοξεύθηκε μέσα από την τέχνη των κινηματογραφικών τίτλων (generiques) με πρωτοπόρους τους Otto Preminger και Saul Bass. Σήμερα ο συγκερασμός animation – graphic design, σε συνδυασμό με τις δυνατότητες που παρέχει η τεχνολογία, οδηγούν όλο και περισσότερους δημιουργούς στην χρήση των νέων μέσων επικοινωνίας.

Στα μαθήματα του κύκλου animation στο Τμήμα Γραφιστικής, με καθηγητές τους Ελένη Μούρη και Σπύρο Σιάκα, στο πλαίσιο των συνεργασιών με κοινωνικούς φορείς και με ΜΚΟ, συνεργαστήκαμε με την WWF Ελλάδος στο πρόγραμμα «Καλύτερη ζωή». Το βασικό θέμα επικοινωνίας ήταν: «Ανακαλύπτουμε μαζί πώς μπορούμε να βελτιώσουμε την καθημερινότητά μας με μικρές αλλαγές και δικτυωνόμαστε για μια καλύτερη ζωή».

Έτσι, σύμφωνα με το πρόγραμμα σπουδών, στο πέμπτο εξάμηνο και στο μάθημα Εικονογραφημένο Σενάριο αναπτύχθηκαν από ομάδες φοιτητών οι ιδέες, τα σενάρια, η αισθητική απεικόνιση (concept art) και τελικά τα storyboards. Κατόπιν στο έβδομο εξάμηνο σπουδών, μετά από τον κύκλο μαθημάτων δημιουργίας κίνησης, δημιουργήθηκαν μια σειρά από animation spots. Από αυτά έχουν επιλεγεί τέσσερα που θα αναλυθούν ως μελέτες περίπτωσης. Η επιλογή των συγκεκριμένων animation spots έγινε με βάση την δύναμη της επικοινωνίας με μέσον το animation, το ευρηματικό σενάριο, τον προκλητικό σχεδιασμό, την χρήση της κινηματογραφικής γλώσσας. Εδώ θα αναλυθούν για κάθε ταινία, χωριστά τα τέσσερα αυτά στοιχεία, ενώ παράλληλα θα αναλυθούν μέσω των συγκεκριμένων animation spots, οι δύο κύριες κατευθύνσεις των επικοινωνιακών μοντέλων της τέχνης της εμψύχωσης. Οι ταινίες αυτές κατηγοριοποιήθηκαν με βάση το επικοινωνιακό μοντέλο της τέχνης01,31 του animation. Οι ταινίες Smartphones 01.39 min, από τους Πέτρο Στεφανίδη και Alexandra Gonzales και What can we do to reduce water waste 01.23 από την Raquel Lazaro Henriquez, είναι πληροφοριακό animation. Οι ταινίες Car rage, 01.31 min, από τις Θεοδώρα Μπαρέτα, Ματίνα Δήμου, Χρυσσουλα Κούκουλου και For better life, 02.52 min, από τις Ελπίδα Μπούτου, Αθηνά Ευθυμιοπούλου, Ειρήνη Ιορδανίδου, Jimena Nunez, είναι αφηγηματικό animation.

Η Ελενη Μουρη είναι Αναπληρώτρια Καθηγήτρια και διδάσκει storyboard, cartoon και animation στο Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας, Πανεπιστήμιο Δυτικής Αττικής. Απόφοιτος του ΤΕΙ Αθήνας, Τμήμα Γραφιστικής, και του CFP per la Technica Cinetelevisiva του Μιλάνου. Κάτοχος μεταπτυχιακού και διδακτορικού τίτλου από την Ακαδημία Καλών Τεχνών του Novi Sad με θέμα: «Διδακτική του κινουμένου σχεδίου» και «Το animation στην διαφήμιση. Συνθήκες εμπειρία και παραγωγή στην Ελλάδα». Από το 1980–1995 συνεργάστηκε ως freelancer με τις ελληνικές εταιρίες παραγωγής animated spots Κουνούπι, Artoon, Blitz και Κουάκ, ενώ από το 1986 διδάσκει animation στο Τμήμα Γραφιστικής. Είναι συγγραφέας του βιβλίου «Frame by frame» (Nexus Publications 2004 και 2009) για την τέχνη και τεχνική της εμψύχωσης, καθώς και πολλών διεθνών δημοσιεύσεων.

Ελενη Μαρτινη

Kinetic typography: Το ελληνικό επεισόδιο

Ο σχεδιασμός τίτλων αρχής για κινηματογραφικές ή τηλεοπτικές παραγωγές αποτελεί μια κατηγορία στη γραφιστική. Προετοιμάζει το θεατή για την αφήγηση που ακολουθεί, δίνει την ατμόσφαιρα του έργου και πληροφορεί για τους χαρακτήρες. Τα παραδείγματα του ευρωπαϊκού και αμερικανικού κινηματογράφου είναι γνωστά και εξ αιτίας αυτών τέθηκε το ερώτημα για το τι συνέβη στο χώρο της κινούμενης τυπογραφικής εικόνας στην Ελλάδα. Η έρευνα επιχειρεί να καταγράψει το σχετικά κοντινό ιστορικό παρελθόν του σχεδιασμού τίτλων αρχής για τις ελληνικές παραγωγές κινηματογράφου και τηλεόρασης, εστιάζοντας στις δεκαετίες 1960, 70, 80, δηλαδή από την αρχή της ελληνικής κρατικής τηλεόρασης μέχρι την έλευση της ιδιωτικής, το 1989.

Στην εισήγηση παρουσιάζεται ενδεικτικά οπτικοακουστικό υλικό που συγκεντρώθηκε κατά την έρευνα από την Ταινιοθήκη της Ελλάδας, τα αρχεία της ΕΡΤ, το πολύ καλά ενημερωμένο site www.greekanimation.com, καθώς και από άλλες ιστοσελίδες. Ελήφθησαν επίσης συνεντεύξεις από δημιουργούς οι οποίοι συμμετείχαν στις παραγωγές αυτές και γνωρίζουν άμεσα τις συνθήκες που διαμόρφωσαν το σχεδιασμό. Τέθηκαν εξ αρχής τα εξής ερωτήματα:

– Με όρους γραφιστικής, το εξώφυλλο ενός βιβλίου προϊδεάζει για το περιεχόμενο του ή μια συσκευασία δίνει πληροφορίες για το προϊόν που περικλείει. Συμβαίνει το αντίστοιχο με τους τίτλους αρχής μιας κινηματογραφικής ή τηλεοπτικής δημιουργίας;

– Πώς οι τεχνικές και οι τεχνολογίες της εποχής εκείνης επιδρούν στο σχεδιασμό;

– Πώς τα κοινωνικά και καλλιτεχνικά κινήματα της εποχής επηρέασαν το αισθητικό αποτέλεσμα;

– Πώς επέδρασαν οι διεθνείς πρακτικές;

Από τις παρατηρήσεις και τις απαντήσεις συμπεραίνουμε ότι:

– Οι δημιουργοί των τίτλων θεωρούνται τεχνίτες και δεν αναφέρονται συνήθως στους τίτλους αρχής, εκτός εάν υπάρχει ειδικό animation.

– Η τεχνολογία και τα μέσα της εποχής καθορίζουν σε μεγάλο βαθμό την αισθητική.

Η γραφιστική και τυπογραφία των εντύπων ακολουθούν τις διεθνείς τάσεις, οι οποίες αναμενόμενα εφαρμόζονται και στο σχεδιασμό των τίτλων, βεβαίως με κάποιους περιορισμούς. Αποφεύγονται γραμματοσειρές οι οποίες κατά τη φωτογράφιση παρουσιάζουν «φθορά» και κατά συνέπεια γίνονται δυσανάγνωστες κατά την κίνηση, όπως αυτές με λεπτές γραμμές και πατούρες. Προτιμώνται λοιπόν οι λεγόμενες ασφαλείς γραμματοσειρές (bold-solid) για τεχνικούς λόγους.

– Οι διεθνείς παραγωγές αποτελούν «σχολείο» για τους Έλληνες δημιουργούς, όσον αφορά στο στιλ. Ο σκηνοθέτης είχε τον πρώτο λόγο στην επιλογή του ύφους των τίτλων (concept), μετά από υπόδειξη του γραφίστα ως προς την επιλογή των γραμματοσειρών, η οποία εξαρτάται από το περιεχόμενο του έργου (παιδικό, λογοτεχνικό, κ.λπ.) και από το stock που διαθέτει το studio.

– Στα διαφημιστικά σποτ λόγω περιορισμένου χρόνου (max 0:30'), η κίνηση των γραμμάτων είναι έντονη για να τραβήξει την προσοχή και να εντυπωθεί, ενώ στις εκπομπές ακολουθείται κλασικά κάθετη ή οριζόντια κίνηση και fade in/out.

Τα δείγματα έχουν κατηγοριοποιηθεί σε δύο βασικές κατηγορίες: 1) Τίτλοι αρχής για ταινίες ή short movies και 2) Τίτλοι αρχής για τηλεοπτικές παραγωγές, με τις παρακάτω υποκατηγορίες: 2.1) Σήματα, ειδήσεις, spots, ενημερωτικές εκπομπές, 2.2) Ψυχαγωγικές εκπομπές (τηλεπαιχνίδια, μουσικές, αθλητικές), 2.3) Παιδικές, 2.4) Σειρές, και 2.5) Διαφημίσεις.

Η αποκατάσταση και ψηφιοποίηση του οπτικού υλικού καθώς και η εφαρμογή "youtube", μας επιτρέπουν σχετικά εύκολα να ταξιδέψουμε πίσω στο χρόνο και να έχουμε πρόσβαση σ' ένα κομμάτι της ιστορίας της ελληνικής γραφιστικής, στο ελληνικό επεισόδιο της κινούμενης τυπογραφικής εικόνας.

Eleni Martini is a lecturer in the Department of Graphic Design and Visual Communication at the Faculty of Applied Arts and Civilization, University of West Attica, Athens, Greece. She holds a BA from the Department of Graphic Design, TEI Athens, and an MA in Electronic Graphics from Coventry University, UK. A recipient of two scholarships by the State Scholarships Foundation for undergraduate and postgraduate studies, Eleni has a working experience at magazine and advertising companies and has also acted as an independent designer for printing and interactive media. Since 1994 she teaches Visual Identity and Communication Design of Messages and Information and has participated in a number of international educational projects, workshops and exhibitions. She is currently a member of the "Future Text" research team. Her research interests focus on graphic design history, teaching methodologies, social design, the impact of type in everyday life, and calligraphy as expression.

Ουρανια Ευσταθιαδου, Χρυσουλα Γατσου

Επεξεργασία vs χειραγώγηση της εικόνας. Υπάρχουν όρια;

Η εικόνα είναι κυρίαρχο στοιχείο της σημερινής κοινωνίας. Πολλές φορές καθορίζει τον τρόπο που αντιλαμβανόμαστε τα γεγονότα. Είτε το θέλουμε, είτε όχι στην καθημερινότητά μας αντιμετωπίζουμε ένα «βομβαρδισμό» από εικόνες. Το μήνυμα που περνάει η ίδια εικόνα στον άνθρωπο μπορεί να είναι διαφορετικό και εξαρτάται από την κουλτούρα του, το βιοτικό του επίπεδο, τη μόρφωσή του, ακόμα και το επάγγελμά του. Με τη ραγδαία ανάπτυξη των υπολογιστών και των προγραμμάτων διαχείρισης και επεξεργασίας εικόνας, είναι πλέον πολύ εύκολο το αρχικό μήνυμα της εικόνας –ειδικά της ψηφιακής– να αλλάξει με αποτελεσματικό τρόπο, χάνοντας σε κάποιες περιπτώσεις την αξιοπιστία του. Η επεξεργασία της εικόνας περιλαμβάνει τη μετατροπή ή την ολοκληρωτική αλλαγή της με τη χρήση διαφόρων μεθόδων και τεχνικών, για την επίτευξη του επιθυμητού αποτελέσματος. Το παραγόμενο αποτέλεσμα μπορεί να αποτελεί ένα έργο τέχνης λόγω της μοναδικότητάς του και της καλλιτεχνικής του απήχησης, ή σε άλλες περιπτώσεις προϊόν χειραγώγησης του κοινού για πολλούς και διάφορους λόγους.

Σε κάποιους τομείς η πραγματοποίηση αλλαγών στην εικόνα, μπορεί να χαρακτηριστεί ως αντιεπιστημονική αντιμετώπιση. Σε κάποια κράτη, αλλαγές ή μεταβολές της εικόνας είτε κατά την υποβολή προτάσεων, είτε στην εκτέλεση, είτε στην αξιολόγηση, είτε στη δημοσίευση ερευνητικών αποτελεσμάτων θεωρούνται παραποίηση ή πλαστογράφηση ή λογοκλοπή και η εικόνα που μεταβλήθηκε ολόκληρη ή επιλεκτικά σε ένα μέρος της για να δείξει κάτι που δεν υπήρχε αρχικά, αποτελεί παράδειγμα παραποίησης–χειραγώγησης. Μερικοί υποστηρίζουν ότι ο όρος χειραγώγηση (manipulation) της εικόνας υπονοεί τον ανάρμοστο έλεγχο της ανθρώπινης αντίληψης για μια συγκεκριμένη πραγματικότητα μέσω της χρήσης εικόνων. Είναι γεγονός ότι η ραγδαία εξέλιξη της τεχνολογίας συμβάλλει αρνητικά στην ικανότητά μας να διαπιστώνουμε την αξιοπιστία των εικόνων. Οι μελλοντικές γενιές θα αναπτύξουν μια πιο ελεύθερη και πιο ανεξάρτητη προσέγγιση στις εικόνες από αυτή που χαρακτηρίζει τους σημερινούς ενήλικες. Οι εικόνες δεν θα έχουν εξ ορισμού «φυσική αξιοπιστία». Είναι σαφές ότι ο βαθμός σοβαρότητας της χειραγώγησης έχει σχέση και με τον τομέα στον οποίο τελικά αναφέρεται η εικόνα (ιατρική έρευνα, ειδήσεις, διαφήμιση, καλλιτεχνική φωτογραφία). Στο ερώτημα τι ορίζουμε σαν αποδεκτή επεξεργασία εικόνας, οι απαντήσεις μπορεί να διαφέρουν σημαντικά. Από την απλή αλλαγή της μέχρι τη μετατροπή της, τη μεταμόρφωση, την παραμόρφωση, την πρόσθεση μη υπαρχόντων στην αρχική εικόνα στοιχείων, ή ακόμη και τη διαγραφή στοιχείων της εικόνας. Το ποσοστό των εικόνων με το οποίο ερχόμαστε σε επαφή και έχουν υποστεί μεγάλη ή μικρή επεξεργασία, είναι πολύ μεγαλύτερο απ' ότι νομίζουμε (έντυπα κάθε είδους, κινηματογράφος, τηλεόραση, internet). Σε μερικές περιπτώσεις η επεξεργασία αυτή υπηρετεί το μήνυμα της εικόνας και λειτουργεί σαν βελτίωση της ποιότητάς της, με αποτέλεσμα να γίνεται αποδεκτή παρά την έκτασή της. Σε άλλες περιπτώσεις όμως είναι τέτοια που παραβιάζει κατάφορα το μήνυμα της εικόνας ή την πραγματικότητα, με αποτέλεσμα όχι μόνο να μην είναι αποδεκτή, αλλά να αποτελεί και προϊόν εξαπάτησης. Τελικά υπάρχουν όρια; Πού σταματάει η θεμιτή επεξεργασία και πού αρχίζει η χειραγώγηση της εικόνας; Και τι γίνεται με τα πνευματικά δικαιώματα; Θα μπορούμε στο μέλλον να εμπιστευόμαστε την «αλήθεια» των εικόνων;

Ourania Efstathiadou is a Lecturer at the University of West Attica, Greece, teaching digital image processing and interactive multimedia at the Department of Graphic Design and Visual Communication – Graphic Arts Technology, where she works since 1991. She holds a BSc in Graphic Arts Technology, an MSc degree in Interactive Multimedia (University of Westminster, UK) and is currently working on her PhD, focusing on the use of digital filters in image processing in Graphic Arts. For more than 30 years, Ourania is actively involved in the fields of education, research projects, multimedia and digital publishing.

Πανος Κωνσταντοπουλος, Ζωη Κατσιγιαννη

Η παραστατική δημοσιογραφία στις εφημερίδες

Η διάλεξή μας αφορά τη δυναμική χρησιμότητας της εφημερίδας στη σημερινή εποχή ως αναγκαίο μέσο ενημέρωσης σε σχέση με τη χρήση του Διαδικτύου. Ως επαγγελματίες δημοσιογράφοι-σχεδιαστές infographics θα παρουσιάσουμε τον ρόλο των infographics στη σύγχρονη δημοσιογραφία και την οπτικοποίηση των δημοσιογραφικών θεμάτων από μια εφημερίδα με infographics. Οι εφημερίδες στην Ελλάδα με την εμφάνιση της ιδιωτικής τηλεόρασης και του ραδιοφώνου πήραν τα πρώτα μηνύματα στα δελτία κυκλοφορίας. Οι πωλήσεις άρχισαν σταδιακά να πέφτουν. Οι αντιδράσεις ήταν σπασμωδικές και επιφανειακές. Η εύκολη λύση ήταν οι προσφορές σε επιπλέον εκδόσεις αλλά και ευκαιριακά δώρα που ήταν πολύ μακριά από το δημοσιογραφικό προϊόν. Οι σοβαρές εφημερίδες έπειτα από αυτόν τον κύκλο κατάλαβαν πως έπρεπε να επενδύσουν ουσιαστικά στη δημοσιογραφία, στην ανάλυση και στο ρεπορτάζ. Τότε ήρθαν τα smartphones! Τα κινητά τηλέφωνα αντικαταστάθηκαν με τις έξυπνες συσκευές. Η ενημέρωση ήταν πια στο χέρι μας. Όλοι απέκτησαν πρόσβαση από οποιαδήποτε γωνιά της Γης για οτιδήποτε. Ήταν επανάσταση. Η δεύτερη αντίδραση, και σημαντικότερη, των εφημερίδων ήταν πιο δύσκολη λόγω του ότι τώρα πια απειλούνταν ως Μέσο. Τι πρέπει να παράγει και να πουλάει ένα Μέσο, τυπωμένο σε χαρτί, το μεσημέρι προκειμένου να ανταγωνιστεί μια διαρκώς ανανεωμένη ενημέρωση από το Διαδίκτυο που τη λαμβάνει ο χρήστης δωρεάν στην έξυπνη συσκευή του; Οι μεγάλοι οργανισμοί, διευθυντές και αρχισυντάκτες, αλλά και οι ιδιοκτήτες των Μέσων επενδύουν στην ανάλυση των γεγονότων βαθύτερα.

Στον δικό μας τον τομέα, της οπτικοποίησης της είδησης, ο ρόλος των infographics είναι καταλυτικός. Μεγάλα θέματα, έρευνες, δισέλιδα παρουσιάζονται καθημερινά με βάση τα infographics. Μάλιστα σε μια αναφορά στην ετήσια έκθεση της ένωσης αυστριακού Τύπου, ο Ν. Κούπερ δηλώνει πως μόνο δύο χώρες σε ευρωπαϊκό επίπεδο παρουσιάζουν σε μεγάλο ποσοστό δημοσιογραφικά θέματα με infographics σε ολόκληρα δισέλιδα, η Πορτογαλία με την EXPRESSO και η Ελλάδα με το ΕΘΝΟΣ. Εμείς, ως σχεδιαστές στην εφημερίδα ΕΘΝΟΣ, θα παρουσιάσουμε τον τρόπο σχεδιασμού και μελέτης των δημοσιογραφικών θεμάτων σε διάφορες στήλες του καθημερινού φύλλου, του κυριακάτικου, που έχει και την περισσότερη αλλά και αυξανόμενη κυκλοφορία, αλλά και σε στήλες που με μια καινοτόμα μορφή προβάλλονται ως εργαλείο τα infographics. Η εφημερίδα μέσα από την παραστατική δημοσιογραφία είναι πιο παρεμβατική, πιο εύκολη σε ανάγνωση και πιο φιλική. Το μέσο –το χαρτί– γίνεται ανταγωνιστικό χωρίς να μειώνει τα ψηφιακά Μέσα.

Η Ζωη Κατσιγιαννη σπούδασε στο Τμήμα Γραφιστικής της Σχολής Γραφικών Τεχνών και Καλλιτεχνικών Σπουδών του ΤΕΙ Αθήνας. Από το 1987, και για 24 χρόνια, εργάστηκε στο ατελιέ της εφημερίδας ΕΛΕΥΘΕΡΟΣ ΤΥΠΟΣ. Δίδαξε γραφιστική στα ΙΕΚ ΞΥΝΗ. Για τα γραφήματά της διακρίθηκε στα ΕΒΓΕ το 2010 και 2011, καθώς και στα European Newspaper Awards (2012, 2013, 2014, 2015, 2016) και από το Ίδρυμα Μπότση για την συνολική παρουσία της στον Τύπο σχεδιάζοντας infographics. Είναι μέλος της ΕΣΗΕΑ. Ο Πανος Κωνσταντοπουλος σπούδασε γραφιστική στην Αθήνα. Εργάστηκε ως μακετίστας στο περιοδικό Έψιλον και το 1996 πέρασε στο τμήμα γραφημάτων της Ελευθεροτυπίας, όπου εργάστηκε έως το 2008. Καλλιτεχνικός διευθυντής στην τηλεόραση του Alpha (2000–2007) και εικαστικός σύμβουλος στο Μέγαρο Μουσικής Αθηνών από το 2001. Σχεδίασε σειρά χαρτών για ταξιδιωτικά περιοδικά και ταξιδιωτικούς οδηγούς και εξέδωσε 14 προσωπικά βιβλία. Βραβεύθηκε για τα γραφήματά του στην «Ελευθεροτυπία» και το 2008, 2009 και 2012 βραβεύθηκε για αυτά στην Καθημερινή (European Newspaper Awards), και το 2018 από το Ίδρυμα Μπότση για την συνολική του παρουσία στον Τύπο σχεδιάζοντας infographics. Εκδίδει το περιοδικό gr design και είναι μέλος της Ένωσης Συντακτών.

Nikos Georgópoulos

Time travel branding: Σχεδιασμός του φαντασιακού branding των τουριστικών ξενοδοχείων Ξενία

Ορμώμενος από την θεματική του φετινού ICTVC, θα παρουσιάσω για πρώτη φορά το ερευνητικό πρότζεκτ με τίτλο 'Time travel branding: Σχεδιασμός του φαντασιακού branding των τουριστικών ξενοδοχείων Ξενία' (Time travel branding: Xenia Hotels' fictitious visual identity programme).

Πιο συγκεκριμένα, το πρότζεκτ αφορά την μελέτη της οπτικής και γραφιστικής γλώσσας που χρησιμοποιούσαν τα 'Ξενία' κατά το 1951–1963 (κτιριακές εγκαταστάσεις, σήμανση των κτιρίων, διαφημιστικά φυλλάδια κ.ο.κ.). Αυτά, σε συνδυασμό με το ιστορικό και πολιτικό πλαίσιο της εποχής και με στόχο τον σχεδιασμό και την επιμέλεια της οπτικής ταυτότητας (brand identity), που δεν είχαν ποτέ τα 'Ξενία'.

Το πρώτο κομμάτι της ομιλίας θα επικεντρωθεί στην παρουσίαση του ιστορικού πλαισίου, όταν το χρεοκοπημένο ελληνικό κράτος προσπαθεί να επανεκκινήσει την οικονομία του αποφασίζοντας να κατασκευάσει το ίδιο, ως επενδυτής, ξενοδοχειακά καταλύματα με την πεποίθηση πως θα λειτουργήσουν ως πρότυπα για τους ιδιώτες επενδυτές. Στο δεύτερο τμήμα θα παρουσιάσω το φαντασιακό brief – το οποίο δεν είναι άλλο από την αναγωγή των σημείων του επιτυχημένου αρχιτεκτονικού οράματος σε αυτό ενός γραφιστικού καθώς επίσης και η μετάφραση των στόχων της Τουριστικής Πολιτικής του ΕΟΤ. Ακόμα, θα παρουσιάσω την διαδικασία έρευνας και μελέτης που ακολουθήσαμε μαζί με τους συνεργάτες μου μέσα από τα πρακτικά των συνεδριάσεων του ΔΣ του ΕΟΤ την περίοδο 1951–1963 καθώς επίσης και από τα φωτογραφικά αρχεία του Μουσείου Μπενάκη. Στο τελευταίο τμήμα της ομιλίας θα καταλήξω στην παρουσίαση της σχεδιαστικής πρότασης για την φαντασιακή οπτική ταυτότητα (branding) των τουριστικών ξενοδοχείων Ξενία', παρουσιάζοντας το λογότυπο, τις εφαρμογές του, το εγχειρίδιο εφαρμογής οπτικής ταυτότητας κ.ο.κ. υπό την μορφή props ενός φανταστικού σεναρίου κατά το οποίο η αποβιομηχανοποίηση της Ελλάδας δεν ξεκίνησε ποτέ, τα 'Ξενία' ευδοκίμησαν, η πλατεία Ομονοίας δεν μετατράπηκε σε τσιμεντένια πλατφόρμα και δεν έφυγαν 400.000 Έλληνες μετά το 2010.

Nikos Georgópoulos is an award-winning graphic designer and art director based in London. Described by London College of Fashion's Creative Director as 'sensitive, considered and essentially poetic', his practice is best known for designing ideas driven visual identities, books and websites for the fields of fashion, culture and architecture. He has studied Graphic Design and Visual Communication at Vakalo (BA Hons, MA) in Athens, and at Camberwell College of Arts (MA) in London, where he conducted practice based research exploring the relation between Identity and Archives. Nikos is a member of the Art Directors Club in New York and since 2018 he is teaching Typography and Graphic Design at the London College of Communication, UAL.

Anna Meli

Augmented Reality and new possibilities in the field of typography
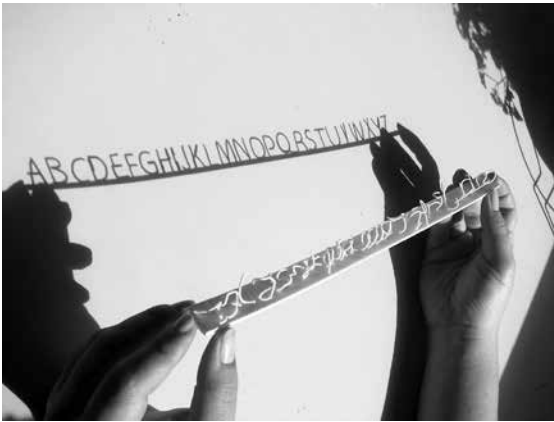
This paper explores the relationship of abstract cinema with the graphic arts, as well as the blending of our senses, most commonly referred to as synaesthesia.

The language of this artistic expression originates in the Avant-Garde of the 1920s, of which the formalistic language of visual communication – used until today– is the main offspring. From the geometric and abstract style of De Stijl or the Bauhaus aesthetic, to the hallucinatory Surrealistic imagery, Avant-Garde film movement involved artists using various media, especially painters and poets who attempted to attribute concrete plastic forms to their inner visions.

Dada artists Man Ray and Marcel Duchamp experimented with this new art form, using, among other means, typography, in an expressive way that freed words from their meaning, thus creating a new semantic vocabulary, where text, deconstructed from its meaning, becomes a visual medium generating subjective perceptions.

Additionally, techniques such as intuitively scratching through the celluloid film surface, as in the masterpieces of filmmakers Len Lye and Norman McLaren or David Perry, make it possible to study aspects of graphic arts techniques that emphasize the tactile notion of film manipulation that underlies the visual element.

Anna Meli, born in Athens in 1986, is a new media artist. She is a PhD candidate at Athens School of Fine Arts (ASFA), Greece. In 2015 she completed the European Master entitled "Art, virtual reality and multiuser systems of artistic expression" (ASFA and University Paris8) and in 2010 she graduated from ASFA with the degree in painting. Her research concentrates on artists' books proposing a new form of book in the virtual space. Her work is a combination of typography and new media, based on narration and interactivity. She has participated in international conferences and exhibitions.

Ourania Makrygianni

Ways of visual storytelling in fiction films and their reflection on the book

This research project aims to investigate the reflection of fiction films on a different medium, the book. The exploration of a way to represent visually the storytelling from a film to a book, regarding the visual aspects of both of the two mediums piece by piece but also as a whole, is also a goal of this work. The inter-disciplinary research focuses on the fields of cinema and film, visual narrative and storytelling with editorial design. Through a series of experimentations on the printed medium the book emerges as a reflection of the visual narrative of a film, specifically of a complex one, chosen for this purpose, namely The Grand Budapest Hotel, by the director Wes Anderson.

By examining the fundamentals of graphic design and cinema and applying them to the printed medium, the project aims to explore the representation of the narrative within different mediums, a procedure where also the story itself plays a very important role. The resulting publication focuses on mirroring as liberally as possible, the bond between visual storytelling on cinema and the book.

It is about a coordinated attempt to explain the switch of mediums and their paths while keeping the content of the film as unchanged as possible. Specifically, the manipulation of the visual and verbal content of a film bears a certain interest when it is regenerated with the codes of editorial design. After explaining the dynamics of each medium separately, a method is suggested in order the reflection of the film on the book to be as successful as possible according to the criteria of the visual communication rules. While, in most of the cases, the book is the starting point for a film, the opposite is quite challenging, especially when it is about the connection of visuality from both sides.

Ourania Makrygianni is a visual designer who recently completed her MA in Communication Design in ESAD Matosinhos, Porto. Her thesis was about the blending of cinema with editorial design, two fields that interest her deeply. Ourania has also studied Marketing and Communication in AUEB, Athens. She has been working for various design studios and as a freelancer. She is interested in the visual language of photography and in following different creative and conceptual paths in art and design in areas such as the making of zines, collage or videos; at the same time, she is trying to participate in more explorative projects that interest her. Her work varies from illustration to visual identity or editorial design, and she tries to integrate meaningful concepts and sometimes a sense of humour and communicational interactivity by exploring other fields, like human sciences or the boundaries of expressing imagination throughout the design language.

Chrysoula Gatsou, Elissavet Georgiadou

Where design thinking meets co-design

The design of information technology artefacts is more and more complex, since they contain more functions; they make more demands on experience on the part of users and have to take into account various ecological considerations. One of the main challenges for improving user experience in systems and artefacts lies in how designers, development managers and IT professionals can cultivate empathy in users.

Design thinking is a human-centric, holistic approach to problem solving and business thinking that employs empathy, ideation, prototyping and experimentation to solve real-world issues. Design thinking fosters creativity and innovation. Tim Brown, CEO of IDEO, an award-winning global design company, argues that: "Design thinking is a human-centred approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success". Design thinking draws upon logic, imagination, intuition, and systemic reasoning, to explore possibilities of what could be – and to create desired outcomes that benefit the end user. The key to the process is empathizing with the users to reveal neglected needs by understanding their beliefs, behaviours, motivations, values, gains and challenges and to provide innovative solution concepts.

Co-design draws on innovative ideas generated by users, researchers, designers and stakeholders in general. It redefines how such persons are brought into the process of value creation and engages them in the various experiences generated in the process. Co-design in design process allows common people to exploit their creativity, by encouraging and helping them to do so. The evolution in design research from a user-centred approach to co-designing is changing the roles of the designer, the researcher and the person formerly known as the 'user'; end-users can be engaged in various roles in the development process, i.e., testers, informers, design partners and more.

In other words, design thinking and co-design involve end-users throughout the design process, allowing improvement projects to incorporate users' knowledge, needs, preferences, and perspectives. The objective has been to encourage the designers' empathy, to connect knowledge and inspiration, to facilitate or support teamwork; hatching out ideas, communicating and making decisions. This paper contributes to the body of knowledge on design thinking and co-design by providing a framework which integrates the core processes of both.

Chrysoula Gatsou is an Associate Professor at the University of West Attica, Department of Graphic Design and Visual Communication, Graphic Arts Technology, where she works since 1987. She holds a BSc in Graphic Arts Technology, an MSc degree in Interactive Multimedia (University of Westminster, UK) and a PhD in Human Computer Interaction. Her research was presented at international conferences and has been published in books and peer-reviewed academic journals. She has more than 25 years of experience in education, training, project and research within the Greek and European Graphic Arts and Media sectors. Elissavet Georgiadou lives and works in Thessaloniki, Greece. She studied graphic arts, image, film and educational hypermedia. Her research has been presented at international conferences and was published in books and peer-reviewed academic journals. She teaches print media and documentary production at the Department of Journalism and Mass Media Communication of the Aristotle University of Thessaloniki and Graphic Arts Technology at the School of Applied Arts, the Hellenic Open University.

Jörg Petri

Classless type: The past, present and future of typeface classification systems

Digital typography starts with what I call the »typographic moment«, to me the leading question of typography: Which typeface should I choose? Simple words, still there seems to be no simple answer. The number of potentially relevant attributes of typefaces is high, as well as the number of reasons for or against one. The choice of digital typefaces is overwhelming. It is a challenge to find the right one for a sentence, a headline, a job; when making this choice, orientation is needed. This orientation in the large world of fonts was difficult before the digital age, and has grown more complicated ever since. Curiously, lacking orientation is nothing new to the typographic world. Since the end of the 19th century, scholars, type-manufacturers, educators and practitioners have tried to review, sort and classify typefaces. All global players of manufacturers as Monotype, Linotype, Adobe, FontShop or Google are using individual approaches to sort and categorise their output. Finding the system of how to sort all fonts available seems, as Jonathan Hoefer once put it, the holy grail in typographic research; always aspired to, but never reached.

In this talk, I would like to briefly draw the history of classification systems not as a series of rivalling approaches but of more than 100 years professional discourse on how typefaces could be differentiated, categorised and finally sorted. The classification discourse starts towards the end of the 19th century, right after companies began to give typefaces specific names. Classification gains momentum after WW2 and leads to a series of international norms (among them the ATypI classification) but looses pace in the 1970s. With the advent of DTP, digital type-technologies took control of the world of type. From older standards as PostScript, TrueType or MultipleMaster to more recent as variable fonts, typography gets more and more liquid and dynamic. Classification systems come to be more and more integrated into design software and processes. They are now gatekeepers granting entrance to the world of fonts. I will show the main approaches how typefaces were classified so far, identify the classification canon, analyse current trends (as automated analysis, AI-approaches) and try to extrapolate how future systems might look like. After more than 10 years of research, it is still my belief that a classification system, a rational way to describe typeforms, can help to enormously improve typographic quality.

Jörg Petri, trained as a typesetter in the 1990s, has studied media informatics and worked as a freelance typographic designer and trainer in Berlin. He began teaching typography at an academic level as a lecturer in 2005 at the University of Arts Braunschweig, Germany, where he also started a research project on typeface classification systems. While the project stretched beyond expectation, he was appointed Professor at the Rhein-Waal University of Applied Sciences, Kamp-Lintfort, in 2010, where he now teaches in typography, media theory and digital media. As a publication of the research is expected late in 2019, his interest in type, letterpress, typesetting and typeface classification remains vibrant.
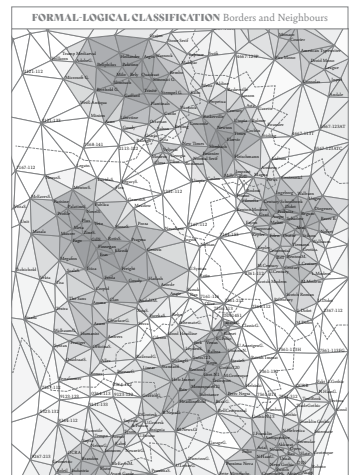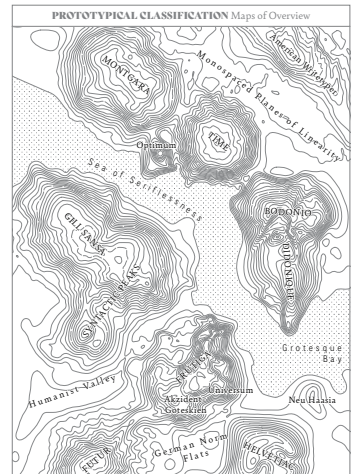
JULIÁN MONCADA

**Histories and stories, tools and commodities: Times New Roman and
the history of type**

This presentation intends to discuss some of the contexts and methods by which the history of type design was written and transmitted during the twentieth century. In order to conduct this discussion the presentation will make use of Times New Roman as a case of study.

Times was one of the most successful typefaces from the last century, both as a commercial product and as an acclaimed design, praised by users and specialists alike. Since its appearance during the early 1930s, it was adapted to every relevant typesetting technology. Today Times New Roman is a ubiquitous typeface and an established paradigm of the field's practice.

Over the years such prominence has lead to the publication of a great deal of written material about the typeface. This could already ensure that Times would be an interesting subject of study, but for the purpose of this talk it is more notable to find that such abundance of material doesn't necessarily resolve into a rich and multifaceted story.

For all the motivations and voices behind those publications. For those technological adaptations, and the users and markets that have relied on Times. For its 9 decades of existence and its status as an influential model, the history of Times New Roman seems fixated on its origins, indifferent to the visual trends before and after it was first manufactured, and apathetic to matters that influence the typeface design field such as developments in the type and design industries or the broader visual culture of the century.

Through the use of primary sources from the Monotype Archive, and with the examination of essays, reviews, marketing material and other texts about the typeface, this presentation aims to show that these biases are timely opportunities to discuss the ways in which type design history is documented and disseminated; because reflecting upon those methods can teach us not only about how people defined type design before, but give us tools to define and move the field forward today.

JULIÁN MONCADA works in Bogotá, Colombia. He studied typeface design at the University of Reading and at the ANRT in Nancy, France. Since 2011 he has been running a flexible freelance practice as a typeface designer. This has allowed him to work on other gratifying interests: He was an archive intern for Monotype (2012), a sessional lecturer in the UK and Colombia (2012–2017), and for the past year he has worked on the restoration of wood type at the Imprenta Patriótica, a government-funded printing museum in Colombia.

Artur Frankowski

Making revivals today

How to interpret typefaces from the past? Can we learn today from the old masters? What is a revival? Do we need them now? These are not new questions, but we may expect new answers.

The purpose of the presentation is to show the process of designing a new typeface inspired by types cut by French printer and a punch-cutter – Pierre Haultin (ca. 1510–87). Though less famous than Claude Garamond and Robert Granjon, ranks among the best French type designers of the sixteenth century. During the years of his professional activity he published Protestant Bibles and devotional works in Paris and La Rochelle and developed sturdier and more economical design of roman type. Typefaces cut by Pierre Haultin were heavier, narrower and with a larger x-height.

My research and design of "Haultin" typeface were initiated as a final project at Expert class Type design (EcTd) course at the Plantin Institute for Typography in Antwerp in 2015. My aim was to explore the origins of classical typography and type design. The starting point of the project was a research at the Plantin-Moretus Museum and a study of historical material like punches, matrices, type specimens and books printed by Christophe Plantin with Haultin's type. The final result is display and text versions of Haultin FA typeface with additional italics.

Artur Frankowski is a graphic designer, typographer, type designer and lecturer. Professor of typography and graphic design at the Faculty of Industrial Design of the Academy of Fine Arts in Warsaw. Artur received his PhD from the Warsaw University of Technology with a thesis on legibility of type (2004). In 2013 he presented a habilitation thesis on street lettering as an inspiration for a graphic designer at the Academy of Fine Arts in Warsaw. In 2015 he graduated from the Expert class Type design (EcTd) at the Plantin Institute for Typography in Antwerp. He has designed or co-designed several typefaces, among them Grotesk Polski, Komunikat FA, Merz FA, Silesiana, Modernista FA, NASZ Stencil. Author of the book "Typespotting. Warszawa" which is about street lettering of Warsaw (2010) and co-author (with Magdalena Frankowska) of a book about Henryk Berlewi, a pioneer of functional typography. Country delegate of ATypI, member of Type Directors Club (TDC) and of the Polish Association of Graphic Designers (STGU). Co-founder of Fontarte.

Lasse Fister

Font Bakery: Improving quality at scale

The "Font Bakery" project attempts to challenge our assumptions about the following question: How do we know that a typeface or a font is high quality?

It is a unique initiative to publicly, openly, collaboratively gather knowledge on quality issues, and whisk that knowledge into new software tools to check and verify font quality. At the scale of a major distributor, like Google Fonts, a systematic approach is necessary.

The project began in 2013 as a side-project of Dave Crossland, when he was acting as a consultant for Google Fonts, to accelerate the font onboarding process with a small and simple Python program. In 2017 as a Google staff project manager, Dave commissioned Felipe Sanches and Lasse Fister to take it to the next level and rewrite it into a modern, modular architecture.

As this command-line tool became suitable for both individual designers and large font distributors, it has gained an active community of contributors from foundries around the world. It checks font files at 3 levels: Standardised format specifications, distributor requirements, and individuals' custom checks.

Beginning in 2018, a new web dashboard front-end is being developed, that extends its coverage from technical checks on font files to both procedural checks, for projects to go from the type designer's desk to distribution end points, and to visual checks, for projects to assess the quality of their typefaces –not just their font data– in a systematically thorough way.

Lasse Fister is the lead developer of Metapolator, ufoJS and Atem. At the moment he's freelancing as a font-engineer for various projects with Google; before that, he did a lot of full-stack web development. He's into type, creative thinking, programming and has a keen interest in using and making Free/Libre Open Source Software.

Irene Vlachou, Laurence Penney

Greek fallback fonts for the web. A parametric approach

A common issue in multi-script typography is when a graphic identity, originally designed only with Latin in mind, is later extended to cover other scripts; very often the fonts lack the necessary characters. The problem is particularly acute on the web, where texts in scripts unexpected by the web designers may need to be published. The two obvious solutions, to switch typeface to one with a larger character set, or to commission an expanded character set for the existing typeface, may not be practical.

With this problem in mind, and taking inspiration from David Berlow's panametric fonts, Irene Vlachou and Laurence Penney present their experimental system, focussed on Greek characters in relation to a Latin font. Using a set of specially designed Greek variable fonts, measurements are taken from a given Latin font and applied to the variable fonts. This way, a synthetic Greek font is produced that precisely matches the measurements — stem widths, cap height, x-height, and so on — of the Latin font. While not intended as a substitute for custom Greek typefaces, the results are significantly more pleasing than the typical alternatives — using system fonts such as Times or Arial. The authors propose that the system could work well on the web, where the principle of fallback fonts is well established.

Irene Vlachou is a typeface designer working between Bristol and Athens. After trying life as an artist and a violinist, Irene found her vocation. Her terrible handwriting and horror of olives turned out to be no obstacles for her becoming a type designer specialising in Greek. In 2004 she gained her Masters in type design from the University of Reading and since then she has been collaborating with many international type foundries as a typeface designer and as a Greek type advisor. She designs original custom typefaces as well as extending typefaces to add the Greek character set and is a senior designer and the variable font obsessive at Type-Together.

Laurence Penney is a consultant in font technology based in Bristol, UK. Focussed on dynamic font technology, he first specialised in TrueType (writing rasterizers, hinting fonts) and is now a consultant experimenter and evangelist of variable fonts. He also helped create MyFonts, the open platform selling fonts from all foundries, part of the team that made it market leader by a wide margin. Laurence's Axis-Praxis website lets anyone play with variable fonts and, by means of Axis-Praxis as well as his talks & workshops, he hopes others will understand what the excitement is all about.

Dᴀᴠɪᴅ Břᴇᴢɪɴᴀ

Character similarity and coherence in typeface design

Typeface designers aim to achieve a unifying coherence in their typefaces, so that characters can be identified individually (e.g. as an 'A' or an 'H') as well as belonging together giving rise to an overall style (e.g. as the letters 'AHOJ' from the typeface Arial). This coherence is sometimes even considered a defining attribute of typefaces (Moxon, 1703; Fournier, 1706; Bigelow, 1985).

The presentation will report on research into the visual similarity that underlies the coherence in the design of individual typefaces. Rather than stating that letters 'A' and 'H' are somewhat similar, the research aimed to clarify which factors make these two character shapes look similar and to what extent each of these factors contributes to their perceived similarity. This was studied in multiple different typefaces (fonts) intended for continuous reading in Cyrillic, Devanagari, and Latin scripts. Participants in a series of online studies were asked to identify the odd one out in character triplets. This method provided refined details about participants' similarity judgements in context.

The data from the studies were compared with a computational model that formally represented character similarity within the typefaces studied. The objective was to determine whether the similarity perceived by readers differs from the similarity modelled on the basis of typeface design knowledge. The model was able to predict participants' responses to the triplets from the studies as well as model responses for other, unseen triplets. Additionally, the model was able to identify the criteria participants used and to generate similarity matrices that are commonly used in other studies.

An account of coherence that is supported by readers' perceptions can be used to assist designers in their creative process, help with fonts' quality assessments, and contribute to readability research and multi-script typography.

Bigelow, Charles. (1985). Principles of Type Design for the Personal Workstation. A privately circulated keepsake prepared by Bigelow & Holmes for members of the ATypI Congress in Kiel (September, 1985).
Fournier, Pierre-Simon (1706). Manuel Typographique, Vol. 1. Paris.
Moxon, Joseph (1703). Mechanick Exercises : Or, the Doctrine of Handy-Works. D. Midwinter and T. Leigh.

Dᴀᴠɪᴅ Břᴇᴢɪɴᴀ is a designer, writer, lecturer, and chief type officer at Rosetta type foundry. He designed typefaces for a diverse palette of the world's scripts. David holds a Master's degree in computer science and an MA in Typeface Design and PhD from the University of Reading, UK. His cross-disciplinary PhD thesis studied visual similarity and coherence of characters in typefaces for continuous reading in Latin, Cyrillic, and Devanagari scripts.

Akiem Helmling

96 = 18

Dynamic Fonts (like for example OT 1.8) relate to traditional fonts, like the web does to printed matter. Just like with the internet, it's not the technologies themselves which matters but above all the consequences they imply. Meanwhile we all noticed that HTML, CSS & Javascript are not the web itself, but just technologies helping us to realize the bigger underlying idea of Internet: the dynamification of information. The same applies for OpenType 1.8. Just like HTLM, also the latest version of OT is not a new idea as such, but a new technological standard embedded within an idea: the dynamification of the written word. A highly delicate situation where language itself is becoming variable. Where 96 is 18.

This lecture is complementary to the talk 18 = 96 which Underware was giving at The Dynamic Font Day in Munich, November 2018. While the talk will cover the same subject(s), it will be told in a different way, more focused on professional type-designers. Both talks are functioning independently from each other. However together form a synergy, and put the content into a bigger scope.

Akiem Helmling, 1971 born in Heidelberg, Germany. 1994–1998 study of Graphic Design at the Fachhochschule Mannheim. 1998/2000 postgraduate study at the KABK Den Haag. Next to Underware he is also involved in the contemporary art center West Den Haag. Lives in Den Haag, the Netherlands.

Walter Bohatsch

Typojis; a few more glyphes
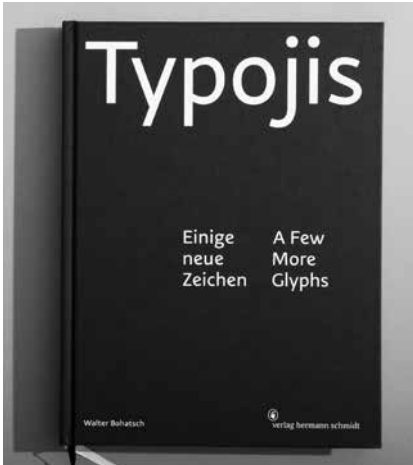
The jungle of language is a place of many paths. If we agree that there are considerable distinctions between written and spoken language, then we also know that the written word attempts to decode within a temporal sequence what the spoken word communicates instantaneously and without limitations.

For in a live conversation between two or more individuals, the elucidation of content takes place not only by way of language itself, but also based on various aspects of the speakers' delivery. Let's suppose that from the very beginning, as we learned to write, we'd been given a way in which to typographically mark our opinions, statements, and messages with the kinds of additional meanings that are conveyed instantly when speaking face to face. If that had been the case, then dedicated symbols for the semantic qualities that characterize our communication –such as irony, optimism, seduction, skepticism, authority, etc.– would be just as commonsensical and integral to the way we write as it is to use exclamation points or quotation marks.

Accomplishing precisely this was the experiment I chose a typographical challenge that led directly into the world of glyphs. Just like, in our everyday spoken exchanges, we ascertain very quickly –with neither prior information nor after-the-fact explanations pertaining to the elements in play– whether a statement is to be interpreted optimistically or pessimistically, as ironic or as authoritarian, etc., I would like to attempt to enrich the process of reading written language by adding a new axis, comprised of typographic abstractions, that leads more directly to the semantic meaning of a message.

Walter Bohatsch founded the Viennese visual design studio Bohatsch und Partner in 1983 following a period spent working in Montreal (1973–78) and postgraduate studies in graphic design and film at the Basel School of Design in Switzerland (1978–81). His studio's work centers on developing visual solutions for projects of various categories and dimensions in the cultural and business fields. Now a freelance designer and artist, Walter Bohatsch works as a consultant and on experimental projects in the field of perception and typography.

Artemis Yagou

Reading *Erotokritos*. The printed book as novelty, luxury, and inspiration

A young woman who seems immersed in reading a book: this is a detail of a remarkable illustration by Jean-Baptiste Hilaire entitled "Ladies of the island of Tinos", included in the account by French diplomat and scholar Auguste de Choiseul-Gouffier of his 1776 travel published in Paris in 1782 under the title *Voyage Pittoresque de la Grèce*. We can only speculate about the book: Could it be *Erotokritos*, the highly popular "erotic" publication that was condemned by religious circles as "heretic" and whose use was described as a "sin"? A copy of *Erotokritos*, the romantic poem written by Vitsentzos Kornaros in Crete in the early 17th century and subsequently widely published and read, is kept today at the Bavarian State Library in Munich. This copy (BSB-ID: 852361) was published in Venice in 1804 by Panos Theodosiou, a Greek printer from Ioannina. The edition is typical of late 18th and early 19th century publications in the Greek language which were mostly produced outside Ottoman-ruled Southeastern Europe, for example in Venice or Vienna.

The great bulk of Greek publishing consisted of books of religious content; there were also numerous secular publications, such as grammars, accounting manuals, scientific treatises, and novels. Typical ways in which they could be acquired were at regional fairs, during travels, or ordered through a subscription-based system.

The presentation will analyse *Erotokritos* as a technological novelty, a popular luxury, and a provocative inspiration, these being some of the attributes of the printed book in Southeastern Europe in the long 18th century.

Artemis Yagou is an Athens-born historian of design and technology, currently based in Munich, Germany, where she is Research Associate at the Research Institute for the History of Science and Technology of the Deutsches Museum. She is working on the project "How they Played: Children and Construction Toys (ca. 1840–1940)", with funding from the German Research Foundation (DFG) (2016–2021). Additionally, she is preparing a monograph on aspects of luxury in early modern Southeastern Europe. She has published extensively, including Fragile Innovation: Episodes in Greek Design History (2011 in English/2015 in Greek).

Dɪᴍɪᴛʀɪs Pᴀᴘᴀᴢᴏɢʟᴏᴜ, Gᴇᴏʀɢᴇ Tʀɪᴀɴᴛᴀғʏʟʟᴀᴋᴏs, Gᴇᴏʀɢᴇ Mᴀᴛᴛʜɪᴏᴘᴏᴜʟᴏs

The rebranding of the National Library of Greece

Established in 1832, the National Library is the custodian of Greece's cultural heritage in written form – including rare copies of Homeric texts, 1.200-year-old manuscripts, maps, Byzantine era music, 19th century Greek revolutionary archives and the personal papers of poet Dionysios Solomos, author of the Greek national anthem.

In 2018, the library transitioned into a new home within the Stavros Niarchos Foundation Cultural Center (SNFCC), designed by the iconic architect Renzo Piano. This transition marked a turning point for the library, which is experiencing a transformation from a closed collection of books into a vibrant cultural center, opening up a sincere dialogue with its community of students, researchers and the general public, an intersection for people to meet, learn and exchange ideas, thus redefining the institution's role in modern society.

"What is the future of libraries in an increasingly digital and globalised world?" This question was the center point of our design process from its very beginning. We concluded that apart from being a dynamic, inspiring, vibrant and engaging place, a place which fosters creative thinking, reasoning and innovation, it's crucial that a library has to be a place of balance – plugged into the zeitgeist of our time, understanding of past realities, and acutely aware of the potential of the future.

Thus, our definition of the library describes it as a liminal space; an institution that is constantly transitioning between the old and the new, the past and the future, the classic and the modern, the academic and the popular the personal and the public, the national and the global. This understanding directed our design process for the rebranding of the National Library of Greece, leading us to the construction of a dynamic, open and inclusive visual language; one that can support its communication needs in a holistic way, that understands, embraces and strengthens its vision, while maintaining and respects its core values.
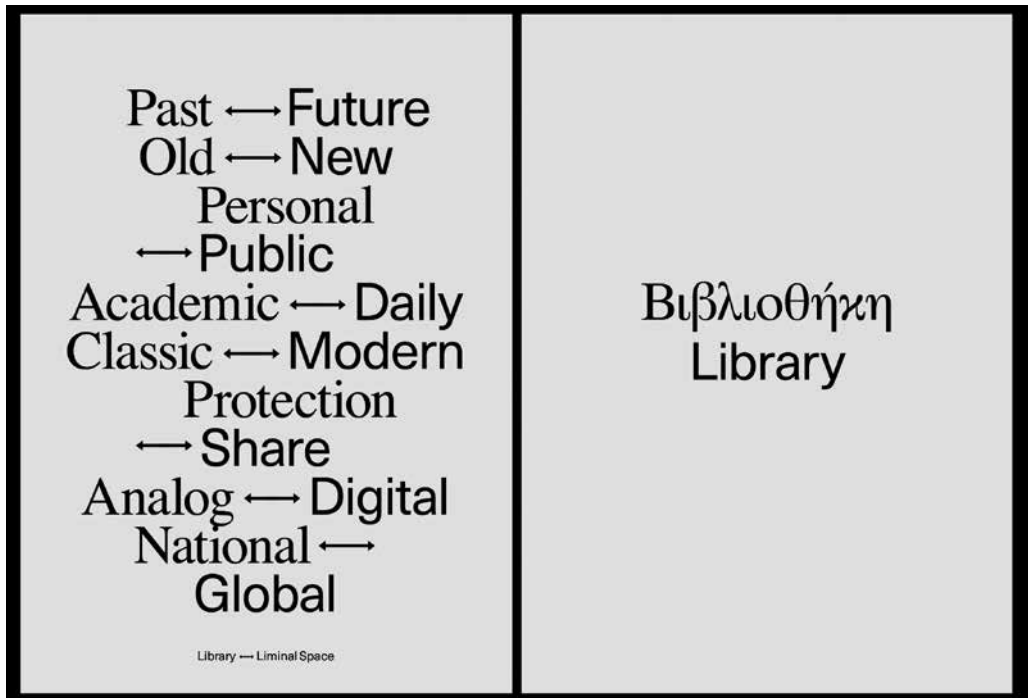
DIMITRIS PAPAZOGLOU is a multidisciplinary designer and creative director based in Thessaloniki and Athens, Greece. His work is described as conceptual, emotional, innovative and always deliberate approach. During the last two decades, he has worked for some of the most renowned global brands and institutions including the The New York Times, Tate Modern, Euroleague, Aristotle University of Thessaloniki, as well as other iconic brands such as Nike, MoMA, Volvo Ocean Race, The Beatles etc. As a milestone in his career (March 2016) Dimitris Papazoglou was chosen by Nike to join their Global Football Design department at the company's global headquarters in Portland, Oregon. A year later he undertook the rebranding of the National Library of Greece on the occasion of the institute's transition into its new home at Stavros Niarchos Foundation Cultural Center (SNFCC), together with his partners George D. Matthiopolulos, George Triantafyllakos and Axel Peemoeller. Awarded with many international design awards and industry recognitions Dimitris continues to push the boundaries of strategic thinking and design.

GEORGE TRIANTAFYLLAKOS holds a PhD in Participatory Design of Educational Software from the Computer Science Department, Aristotle University of Thessaloniki, Greece. He received his BSc from the same department. He freelances as a web designer/developer and graphic/type designer. In September 2015 he started the Atypical type foundry (atypical.gr). He has designed typefaces for the Greek Font Society. In 2017 he participated in the team of designers who won the competition for the design of the new visual identity of the National Library of Greece (George D. Matthiopoulos, Dimitris Papazoglou, George Triantafyllakos and Axel Peemöller). He was also a member of the jury committee of the Greek Graphic Design and Illustration Awards (EBΓE 2017).

GEORGIOS D. MATTHIOPOULOS teaches at the Department of Graphic Design and Visual Communication, University of West Attica. He is also type designer for the Greek Font Society. He has authored and translated several books on typographic topics. He has also designed many editions, art catalogues, and museum exhibitions and contributed papers on Greek typography in several national and international conferences. His book design work was awarded the 1st prize (EVGE 2005) and he is a member of the designing team which won the Gold Award for Typographic Excellence for the new visual communication of the National Library of Greece (EVGE 2018). He is also scientific and design consultant for the preparation of the Museum of Printing and Graphic Arts Technology of the Ioannina University.

Tonya Meyrick

Authenticating typography in cultural festival brand marks

According to the World Tourism Organization, tourism is one of the fastest growing economic sectors in the world. In the 1950s there were 25 million international tourists. This is expected to grow to 1.4 billion tourists in 2030 with 7.8 trillion (US) dollars spent internationally on tourism related industries and infrastructure each year. Cultural festivals are considered destination brands that have the potential to attract significant tourist numbers. With substantial capital spent on the brand communication of cultural festivals, there is a surprising lack of research addressing the pivotal role that typography performs in cultural festivals brand marks. Due to this, industry practices exponentially outweigh scholarly research with no controlled studies attempting to investigate this area.

Systematically challenging this oversight, this paper argues that typography is an essential, vibrant and nuanced element of cultural festival brand marks. Giving an account of the manifest properties of typography in conjunction with the social and culturally constructed characteristics embedded in its performance and use, I draw on a 3-year latitudinal study of cultural festival brand marks a decade and a half into the 21st century. The influence on consumer perceptions of typography in this context are formed via the consistent use of a specific font in a particular situation; direct interactions with the perpetual qualities of the type and abstract connotations (Childers & Jass, 2002). The authenticity of these properties culminate in either effective or ineffectual brand communication for the cultural festival brand mark. Framed by non-traditional methods of investigating typography within communication design research, a mixed methodology involving content analysis, social research and expert analysis is engaged to identify the pivotal role of typography in the brand marks of cultural festivals contributing to a promising understanding of the area.

Tonya Meyrick is an academic, creative practitioner and communication designer. Her research focuses on the intersection and boundaries of post-colonial digital ecologies, place, typography and design. She is a faculty member at Deakin University in Melbourne, where she lectures on Communication Design and Typography. Tonya is undertaking a PhD at Swinburne University, here, she is investigating the neglected role of typography within contemporary place making. As a communication designer, Tonya has worked with a variety of local, national and international brands and organizations. Tonya has spoken internationally on typography, branding and design in Australia, New Zealand, Kuwait and the UK.

Katherine Hepworth

Unfiltered neon dream: Reno's interconnected economic, sociopolitical, and typographic legacies

Reno, Nevada, USA, has a rich graphic design and typographic history that reflects its distinctive local economic and sociopolitical history, as epitomized by its neon signs designed between 1931 to 1960. In the 1930s, Reno was bustling, fueled by the excesses of modern American life: gambling, shopping, and showgirls. Wealthy, aspiring divorcés flocked to Nevada for its liberal divorce laws and to while away their 30-day residency in Nevada –a requirement for divorce in the state– in whatever ways diverted them the most. Nevada's equally liberal gambling laws also attracted throngs of risk-takers to the formerly sleepy frontier town. Divorce and gambling tourism brought boom times to Reno, fueling a thriving local luxury goods consumer market, hospitality and law industries. In contrast, the rest of the United States was deeply socially conservative, with racial segregation being the norm and prohibition against selling alcohol still a Federal law up until 1933. The nation was also still suffering from the 1929 Wall Street stock market crash, with 25% unemployment rates and consequent social upheaval.

Reno's isolated prosperity gave rise to an explosion of promotional and signage experimentation featuring extravagant graphic design and typographic innovation with a distinctively American western modernist feel. Neon signs from this period pair quintessentially modern typographic forms with letterforms from local hand-lettering traditions, and symbolic abstraction with detailed depictions of western folklore and natural landmarks. Using Reno's mid-century neon signs as an entry point, this presentation explores how local typographic and graphic design practices reflected complex economic and sociopolitical realities. By situating typographic practices within broader social phenomena such as economic depression, segregation, and tourism it demonstrates how the development of aesthetic styles and professional practices is inextricably tied to economic and political contexts.

Katherine Hepworth is a graphic design practitioner-researcher, currently employed as the Assistant Professor of Visual Journalism at The Reynolds School of Journalism, University of Nevada Reno. She has over ten years professional experience as a graphic designer, focusing on information design and user experience for books and websites. Her current research interests are the relationship between visual communication and power, and visual communication effectiveness in higher education.

Shalini Sahoo

Going beyond the visual – an inclusive communication design method for transit spaces

The paradigm shift which Newtonian science brought in was marked by speed, efficiency, precision and reduction of the living world to numbers and mechanical processes. The deterministic understanding of the earth and her functions reduced reality only to what can be observed. The zeitgeist of this shift reflected in the way we constructed our urban spaces, designed for the quickest of our senses i.e. sight. Our urban spaces are ocularcentric to the disadvantage of all the other senses. This paper discusses the potentials in looking beyond the established method of visual communication for informing transit spaces. It deals with the question of materiality and how these in constructed spaces in flow inform and therefore sub-consciously influence commuter behaviour? This enquiry probes into the domain of material semantics and into the area of embodied cognitive reactions to selected sensorial impulses / inputs. In this context material is everything we perceive via our sensory apparatus, materiality is the quality of this perceived material. Informing shared spaces with aids beyond the visual creates an inclusive environment where information is made available to perception via the aural, tactile and the olfactory encounters. This presentation discusses the holistic intervention of informing transit spaces intuitively with materials done with and for Hochbahn Hamburg A.G. for the planned U5 metro line.

Shalini Sahoo is a practitioner and researcher in design. Since over a decade she is conversing between the craft-culture in the Indian sub-continent and the design scenario at the German automobile industry. Taking off from here she is researching since 2016 at a PhD level the interaction between human & material within transit spaces. She is the recipient of the Ford Foundation scholarship, Heinrich Böll Stipendium and the London Doctoral Consortium award. Her design work was last exhibited at the Hockney Gallery, London Design Festival 2018.

Louise McWhinnie

Challenging designed paths: The past (but still present) visual representation of 'other' upon America's commercial corridors

The combination of word and image has immense power to represent, misrepresent and appropriate cultural difference. When placed in an environment where a majority cultural representation exists, this propagates and then establishes cultural difference, entrenching accepted symbols and normalising depictions of cultural stereotypes in the everyday visual landscape.

Through the production of one-off examples in the non-franchise signage of the commercial environment, such representations become established and accepted due to the permanency of their form, their adoption by others and their repetition as an acceptable cultural image.

This paper examines the author's photographic documentation of historical examples from the independent commercial enterprises of America's commercial corridors. Using these examples, the author examines how migrant and indigenous cultures have been and still are visually represented within the everyday landscape of America and how this maintains the sense of 'other'. With a focus upon Native American (Native Indian/First Nation), Chinese, Mexican and European cultures, the paper explores examples of early to mid 20th century commercial American signage. It examines how patterns of cultural representation have been created and perpetuated. The use of such obvious visual forms to establish or appropriate a particular cultural identity has established patterns of visual representation of 'other' that evolved into stereotypical cultural branding across the commercial main street of America.

Louise McWhinnie is the inaugural Dean of the Faculty of Transdisciplinary Innovation at The University of Technology Sydney in Australia. Over the last three decades she has lived and worked as a designer and academic in three continents (Australia, Asia and Europe), and in the last decade her research has been conducted within a fourth (America). Louise has taught, lectured and supervised at under-graduate and post-graduate levels across a broad range of visual communication, with her specialist area being typography. Her research interests reside within the areas of transdisciplinary innovation, design education, cultural and linguistic diversity within visual communication and educational practice and typography, with a particular focus upon vernacular type. Louise has written articles for The Conversation, and has undertaken print, radio and TV interviews, as well as presentations and keynotes, in Australia and overseas.

Petra Černe Oven, Barbara Predan

Challenging design with death

Death in Design was a research project, a roller coaster of challenges. It made us confront our own mortality, to reflect on our perception of death and it also posed an interesting question: what has design to do with it? Our goal was to test clichés, phrases, responses and perceptions of death.

After the first research-gathered insights we designed a methodology for the second phase of the project. We carried out seven workshops and four lectures in Austria, Bosnia and Herzegovina, Croatia and Slovenia. These events generated a series of diverse responses: from the initial discomfort towards the theme of the workshop, to the sudden happiness, conversations about fears, different levels of empathy, as well as humour where all other responses failed.

We focused on six themes: would the world be better without death, how we perceive death, how we visualise it, how we interpret it, how to survive death and how it is possible to kill death. We gave participants exact briefs and selected tools and mediums (writing, drawing, collage, photography, video, role play) in advance for each of the tasks. The results produced and our personal experiences with participants at the workshops were analysed, measured and interpreted. We presented the results in an exhibition and a publication which can scare or entertain us, make us remember, invite us to think, and also challenge our perception of death and our role in the world.

Our research focuses on a ubiquitous topic which every human being, (professional designer or not) must sooner or later consider. We believe that through projects like this, we can actively challenge design paths and at the same time they can shows us how to seriously (re)consider design potentiality in and for our society.

Petra Černe Oven is a designer, associate professor at the Academy of Fine Arts and Design, theoretician and author with a special interest in typography, information design and visual communication design. She completed her PhD at the Department of Typography and Graphic Communication at the University of Reading (UK). She is a member of the supervisory board of the Brumen Foundation, active in the Pekinpah Association, and cofounder of Institute of Design. She is a national delegate for ATypI and a mentor at the Alphabettes. Since 2010, she has been coediting Zbirka 42, a series of books on design theory with Barbara Predan.

Barbara Predan is an assistant professor, theoretician, lecturer, and author. She is also a cofounder and leader of the department of design theory at the Pekinpah Association, and the director of the Institute of Design, an academic research organisation. She has published several professional and scholarly articles and is the author or coauthor of four books, has edited ten books and curated eight exhibitions. She teaches at the Academy of Fine Arts and Design and regularly lectures at international academic and professional conferences. With Petra Černe Oven she leads a number of workshops in the field of design.

Liuchuan Wang

How to use visual language to effectively influence people's social concepts
Based on: how to use visual means to enhance fertility willingness of people from "one-child family"

The design language can make a huge contribution to the change of the existed social concept. However, many other members of society, such as government policy makers, they pay enough attention to the power of design language, yet their use of visual language propaganda has been difficult to meet the public's psychological expectations. The Chinese government issued a second child policy to ensure sustainable development. However, during the promotion of the policy, it has encountered various difficulties including the existed social concept, which is one child per family. Hence, this project reveals how to use the design language to help the second child policy implementation in China as an example to demonstrate the impact of the design language on the social sector.

This project first identified the parents from one child families and their child as the target audience of visual language affecting on this specific social concepts. By conducting an interview with that type of childbearing age group, I found that traditional appealing government propaganda is difficult to effectively resonate with them. Even the actual welfare and economic assistance from the government is difficult to improve their personal fertility willingness. The reason is that they lack the experience of living in a family with multiple children. Hence, we use this as the entry point designed a family picture book to give these people without a sibling and their child an early understanding of what life will look like for having more than one child. I believe this would help the second child policy implementation and change the existed social concept.

To achieve this, currently, I aimed at a multi-audience group in the family by starting with an illustration book. But I will maintain an open mind on the form of visual communication. In order to dispel the myth of the resistance to having the second child and affect the social sector, in the future, I will continue the project on the impact of design language on the social concept by looking into the implementation of the second child policy.

Liuchuan Wang is currently working as a Graduate Teaching Assistant at the University for the Creative Arts. Her design practice revolves around graphic design, illustration and game design. Liuchuan has a Master's degree in graphic design from UCA and a Bachelor's degree in visual communication from the China Central Academy of Fine Arts. Her research interests focus on how to use visual language to influence and change people's social concepts. She is preparing to conduct her doctoral research in this field.

Michail Semoglou, Stelios Zygouris, Minghao Cao

Chinese square dancing: a new design approach for a traditional activity

Chinese square dancing stands at the intersection between the physical, social and cognitive domains. From a brain health perspective, dancing is unique as it combines physical activity with cognitive and emotional stimulation. It is unique in its combination of these three domains and therefore it has been proven to be an effective cognitive rehabilitation method with positive effects against neurodegeneration. Chinese square dancing can be especially beneficial for Chinese older adults as it is not only culturally relevant to them but it also allows them to socialize and be active in public spaces thus keeping them socially engaged and negating the effects of ageism and isolation.

We embarked in an effort to quantify the characteristics of Chinese square dancing and the older adults participating in it. Participants in this activity tend to be mainly over 65 years old with an equal mix of male and female participants and average education. The activity lasts 60–90 minutes, is coordinated mainly by volunteers and is regarded positively by participants and their families. The main benefits experienced by participants are exercise and socialization.

Based on the quantification of the characteristics of Chinese square dancing we propose a holistic design approach that includes branding, promotion and educational material in both print and electronic format. Our overall aim is to promote a form of Chinese square dancing that allows participants to move casually, is easy to learn and can be implemented without the need for complicated technology.

Stelios Zygouris is a research psychologist specializing in computerized cognitive testing and the use of serious games for the detection of pre-clinical cognitive decline in older adults. He is a PhD candidate at a joint program of the AUTH and the Network Aging Research (NAR) of the University of Heidelberg and he receives a scholarship for his PhD studies from the Robert Bosch Foundation. He is a Senior Atlantic Fellow for Equity in Brain Health at the Global Brain Health Institute (GBHI). He maintains ongoing collaboration with the Greek Association of Alzheimer's Disease and Related Disorders (GAADRD), the Center for Research and Technology Hellas – Information Technologies Institute (CERTH–ITI) and the University of California, San Francisco (UCSF).

Wen-Chia Wang

The connection of visual design of board games and customers' purchasing desire

This study aims to address the importance of the visual design of a board game. The approach to this study was conducted through interview and questionnaires. First, the experts in the board game industry in Taiwan were invited to establish a board game design process, more specifically, how board game editors, visual designers and visual editors communicate with each other to complete a game.

According to the interview of board game designers, visual design is an important factor to achieve the success of sales. During the design process, the mechanism was created by the game editor. The characters, board map, colour plan, and tokens were drawn by the visual designer; those visual objects were applied to the box, regulation manual, and board map by the visual editor.

However, a visual designer might not be good at understanding the spirit of a board game. The inefficient communication takes a long time during design process between the game editor and the visual designer. This study establishes a better communication method for board game editors and visual designers which has been tested in several projects.

The examples of layout and colour plan are necessary elements for visual designers to have a better understanding of the spirit of a board game. The board game editor could be satisfied the main visual design in less than five times communication. Moreover, through the questionnaire, younger players are attracted to a large size area of colour.

The objects such as tokens and dolls are easy to provoke young players' desire to have the board game. The questionnaires were conducted in several classes in elementary schools in Taipei. The same questionnaire will be utilised for adults to find the impact of age and gender for visual design preference of board game boxes and purchasing desire.

Wen-Chia Wang is an Assistant Professor at the Department of Media Design at Tatung University in Taiwan. She has a PhD from the College of Engineering and Design at Brunel University, UK. Her research interests include user experience, visual design, interface design and cognitive style. Moreover, she applies user experience knowledge to design education; the purpose is to improve students' five senses to understand users more. As board games attract now people's attention, her interests focus to the establishment of connections between players' perceived playfulness and the visual design of board game package and accessories.

Eteoklis Papanastasiou

The art of productivity in digital advertising

I will share with the audience my thoughts on what makes a successful advertisement and explain why in my view most of the advertising agencies are wasting money and time – for no reason. We spend our time in meetings (waiting for approvals) focusing on actions that will get the work done instead focusing on tasks that will create better results. We underestimate our opinions and our knowledge, because we take an overload of projects, and we are worried about missing the deadline. Additionally, there are always those people who belong to the "perfectionist community". These are the people who are waiting for the best idea. As a result, they are creating more delays in the process.

The point I want to make is that we need to focus on communicating a desirable message without waiting for the perfect moment. Through challenges, faced throughout the years in practice –working with different brands and generally within the industry– I have managed to always focus on the right thing making always fast decisions without worrying too much whether that is the best idea or not.

Eteoklis Papanastasiou helps brands grow online. After a successful career in working for advertising agencies in Greece and Cyprus, he decided to continue independently with the aim to help small companies grow. Eteoklis' philosophy is based on his ability to connect the dots between design and marketing perspectives in order to create memorable advertising campaigns! During the last three years, he was responsible for developing the digital communication strategy for more than 15 brands. He created more than 900 successful six-second bumper ads with just a laptop and one camera!

Evanthia Tselika

Commoning practices: Art, design, technology and maker cultures

This paper proposes a reading of how community focused social arts and design practices relate to ideas of the commons, digital and physical realities and the politics of making. It arises from a project being implemented in Greece, Albania and Cyprus which involves the development of makerspaces –one in each country– that work together with local communities. The project operates on the proposition of the 'design global – manufacture local' model which introduces innovative organisational patterns allowing for a process of communities engaging in do-it-yourself (DIY) activities through access to digital fabrication tools in the form of community centred makerspaces. In Cyprus, the project's work is being carried out by the University of Nicosia Research Centre in collaboration with the Municipality of Lakatamia/hack66 and focuses on social art practices exploring the melding of free and open technology, art and design.

Drawing from the research and activities of the project this paper focuses on how we understand community and social art and design practices and how the arts are related to the idea of the commons. Considering how contemporary art and design practices involve communities the influence and changes brought on by the evolution of human communication and production processes because of the advances of digital technologies becomes evident.

These threads will be interwoven in order to allow for reflection as to the ways we can think, design and disseminate globally but be committed to acting locally. The increasing debates around makerspace culture and the politics of making will be read in relation to the developments of contemporary social art and design practices. Ideas proposed by the Free Software movement, the discussion around the commons in times of digital realisms and bottom-up collaborative structures allow us to unpick how we think of commoning practices in relation to global art and design thinking and local production communalities.

Davies, Sarah R. (2017). *Hackerspaces: Making the Maker Movement*. Polity Press: Oxford.
Federici, Silvia (2018). *Re-enchanting the World Feminism and the Politics of the Commons (kairos)*. PM Press: Oakland.
Kester, Grant (2011). *The One and the Many: Contemporary Collaborative Art in a Global Context*. Duke University Press: USA.

Evanthia Tselika is a visual arts researcher/writer, producer and educator and Assistant Professor at the University of Nicosia. Her practice led research is focused on urban context, conflict transformation, community processes and socially engaged art practices. She develops and researches participatory art practices within the context of segregated cities and has worked, exhibited and collaborated with various art centres and museums locally and internationally. She is involved in co-producing socially engaged art projects and research, such as the Interreg Balkan Med funded programme Phygital (Greece, Albania, Cyprus, 2017–2019) or the European Cultural Foundation Shaping Common paths (2017–2018). In 2019 a collective volume publication she is co-editing on contemporary art and Cyprus is due to be published by Bloomsbury.

Nace Pušnik, Anja Podlesek, Klementina Možina

Perception of typography and colour influenced by screen size

The purpose of the study was to determine which typefaces, letter cases, positions and colour combinations are processed the fastest when they are briefly displayed in a central part of the screen.

The set of typefaces which are commonly used in modern media has extremely expanded in the period of digitalisation. It should be stressed out that all typefaces are not suitable to be presented on the screen in a limited time interval since their design features do not contribute to the fast processing of inscriptions.

The results were gained with the help of three experiments. In each experiment, it was examined how the typeface, letter case, position of the inscription and colour combination affect the speed of processing the verbal information.

The first experiment was performed on a larger, and the second and third on a smaller central part of the screen. In order to limit the complexity of information, the inscriptions consisted of generally known three-letter words taken from the Slovenian language dictionary. To measure the effect of the variables, the threshold to recognize words in different experimental conditions was measured (i.e., the minimum time of word presentation needed for the correct recall).

Typefaces, position of the stimulus, letter case and colour combination affect the speed of information processing. Individual typefaces showed good or poor performance in all experiments, regardless of the size of the central part of the screen. The position of titles proved as important, while when presented in top positions, faster processing was noticed.

It turned out that for the displaying of short inscriptions, upper-case letters are more suitable. The use of colours affects the speed of information processing at different sizes of the central part of the screen. Those findings may help in the planning of the optimal on-screen presentation of short word information.

Nace Pušnik is Assistant Professor and a researcher at the Department of Textiles, Graphic Arts and Design, where he teaches Integration of Design & Technology, Creative Typography, Information Design and Typeface Design. In 2016 Nace defended his PhD thesis on the use of typography in connection with colour combinations in different aspects of communication design. His research work employs eye tracking technology; performing studies that cover the area of subconscious decisions of users for different products, mainly discovering their usability. He also works on typography and design related projects and cooperates towards the preparation of projects and exhibitions.

Alexios Zavras

Preserving the digital infrastructure of visual communication

Software has become the fabric that binds our professional, personal and social lives. For a while now, visual and typographic communication is mainly created on digital format: the creators use software on digital computers to produce digital content. Even assets like typefaces are currently almost exclusively implemented in digital form, as software. Our ability to design, use, understand, adapt, and evolve products and systems relies on our ability to understand, adapt, and evolve the software that controls and generates them.

And yet, we have not been taking good care of this precious form of knowledge.

Digital content like desktop publishing programs and typefaces are spread around a variety of platforms and infrastructures that are used to develop and/or distribute them, and projects often migrate from one to another: there is no universal catalog that tracks it all. Digital copies of software versions can be deleted, corrupted, or misplaced. What's even more worrying, we have seen major repositories shut down, endangering hundreds of publicly available assets at once.

A number of computer scientists and professionals consider it their duty, responsibility, and privilege to build a shared infrastructure that answers these needs. Not just for the technical and scientific community, but for society as a whole.

The talk will present the challenges raised by the three main goals of collecting, preserving, and sharing the digital infrastructure of the visual communication domain, which is one of the main expression of our civilization.

Alexios Zavras, PhD, has more than 35 years experience in Free and Open Source software. He is a regular speaker on software and content licensing in international conferences. He is currently living and working in Munich and on the Internet.

Irma Puškarević

The rhetoric of typefaces for the new visual age

In the new visual age, led by continuous technological advancements, typography has emerged as the key feature of the visual language semantics. Its technological, functional and aesthetic concepts have enabled empirical and practical explorations of typeface design effects. For such explorative episodes, the functional and the semantic properties of typefaces had to be taken into account, as well as the increased possibilities of these properties due to the digitalization of lettering and type.

The issue being addressed by the current presentation concerns the semantic properties of typeface design which are often presented through the complexity of the form. Numerous research studies explore the semantics of typefaces in relation to the visual rhetoric in advertising. Such practice can be justified with the core principles of the rhetoric which defines the rhetoric as the creative form of expression whose aim is to amplify the argumentative power of the message. The field of advertising has proven the most convenient for the exploration of the visual rhetoric i.e., the effectiveness of typography because, as Barthes puts it, "in advertising the signification of the image is undoubtedly intentional… these signifieds have to be transmitted as clearly as possible". Even though Barthes referred to the advertised image as a whole, the visual communication in the new visual age puts the focus on the rhetoric of typography as well.

Since it has been acknowledged that the rhetoric of typefaces, but also the rhetoric of an image, has an effect on information processing, we can start to inquire about the scope of the effectiveness of semantically charged i.e., complex typefaces and the effectiveness of their relationship with an image in the context of advertising. Namely, a method for characterizing the effectiveness of typefaces in relation to images based on their forms' complexity would be of practical importance. Due to such findings of the initial theoretical and practical excerpts, a doctoral enquiry was initiated with the aim to propose a framework for typeface effectiveness in print advertisements. The model for eye fixations on advertisements proposed by Wedel and Pieters, the model of the common letter skeleton by Frutiger, descriptive classification of type forms by Dixon, and implications for legibility of embellished typefaces by Beier et al served as the key concerns along the enquire. The outcome of the enquire was the framework that introduces the foundations for building an online application for estimating the effectiveness of typefaces in relation to images for print advertisements.

Irma Puskarevic is a graphic designer and teaching assistant. She took her Master's and Doctoral degrees from the University of Novi Sad, Faculty of Technical Sciences, Department of Graphic Engineering and Design. She is currently a teaching assistant at the Department of Graphic Engineering and Design covering the subjects of graphic design, graphic communication and typography. Her academic research is directed toward the effectiveness of typography and visual rhetoric in advertising images. Her main interest is the argumentative power of typography. She is a coauthor of a supplementary textbook Typeface and Typography Practicum. She is a member of the Association of Artists of Applied Arts and Designers of Vojvodina (UPIDIV – a representative association in the culture of Vojvodina).

Sheila Pontis

Breaking assumptions in design education: Reflections on teaching information design to non-designers

BOTH **NON-DESIGN STUDENTS** & THE **INFORMATION DESIGN TEACHER**
BENEFIT FROM THIS **LEARNING EXPERIENCE**

Week 1 — SENSEMAKING & COGNITIVE SCIENCE | DESIGN | MINDSET & THE WORK → **Week 12**

Key topics taught in the course

TOP CHALLENGES

NON-DESIGN STUDENT

1. Determine when to **stop thinking** and start working
2. Understand **connection** between **people's needs** and **design** decisions
3. **Externalize ideas** into sketches or visuals on paper for **feedback**

INFORMATION DESIGN TEACHER

1. Depeen understanding of **cognitive activities**
2. Find ways to help students with no design or art background to **learn by doing**
3. Show the need for **iterations and feedback**

TOP LEARNINGS

NON-DESIGN STUDENT

1. More **comfortable showing** work in progress
2. More **aesthetic sensibility** to distinguish effective from ineffective information design and **understand why**
3. More awareness to **communicate visually**

INFORMATION DESIGN TEACHER

1. Better **awareness of why** we make design decisions
2. Better understanding of how to **support cognitive processes** with design
3. Clearer understanding of what an **information design mindset** involves

Visual communication and design instruction was once the sole domain of art and design schools. Lately, growing interest in design, fueled by technology and business trends, has expanded the teaching of these skills beyond design schools. In response to these forces, Princeton University (US), a private Ivy League institution best known for programs in the humanities, social sciences, natural sciences, and engineering, has been offering design courses for the last five years.

To expand the design curriculum, in 2017, I developed Design for Understanding (EGR381), an elective course in the School of Engineering open to all students, taught in the spring during a twelve-week semester. This introductory information design course combines fundamental design principles with the basics of cognitive science. The class is taught within a studio environment with mini-lectures, hands-on exercises, group discussions and weekly readings to help students gain familiarity with key design concepts, principles and theories. To develop design mindset and practice sensemaking, students work without digital tools for the first five weeks and keep a visual journal throughout the semester where they analyze and redesign examples from the real world. Exercises and projects, such as the creation of visual explanations, booklets and presentations, expose students to the realities of design work. While I put together the project briefs and decide design constraints (format, tools, timeframe), I let students choose the topics they want to work with which include quantum computing, fertility, caffeine consumption, chlorination, what to do after graduation and how batteries work. In the process of learning how to make sense of a topic and make it more accessible to others, students discover new ways of thinking, solving problems, and creating effective design solutions.

Non-designers are a very distinct crowd from novice design students. Non-design students have a different sensibility, ask different types of questions, look at information design from a different lens, and struggle with different parts of the process. They focus more on the reasoning and thinking, and understanding the why behind the work, rather than on learning the how of tools and technology. While some questions they pose are a

genuine reflection of design inexperience, others touch upon core aspects of information design practice that need more attention. Overall, this teaching experience has presented new challenges from the ones I have encountered previously in design schools, but has also been illuminating: students developed information design awareness, and I became a better-equipped educator and practitioner.

Based on three cohorts of students' reported experiences, weekly journal entries, course evaluations, and class discussions, this talk will re-examine assumptions about design education and present key takeaways for information design education and practice. I will showcase students' work to discuss key areas that could be improved with deeper reflection, better understanding of the information design process, and basic knowledge in cognitive science.

Sheila Pontis is an information design researcher, educator and practitioner working in the intersection of design research and information design. Her research focuses on understanding people and creating solutions to address their needs. She received a PhD in Information Design from University of the Arts London, and specialized on sensemaking and visualization at University College London. She has extensive experience in higher education having taught in Argentina, Spain, the UK and the US. Currently, she is a faculty member at Princeton University where she teaches information design and design thinking, and is a partner at Sense Information Design, a New York-area design consultancy.

Maria Smith Bohannon

In restless aesthetic pursuit: Recontextualizing typography

A study of expressive, creative, and non-traditional forms of typography, and their application in design using both analog and digital methods.

Good, solid typography skills are critical for students, and for practicing designers. How to choose type, how to kern, align, space, identify – all of those skills are essential and expected, but is there something to be gained by typographic expression? Once the typographic skills are honed, what's next? Does an expressive, lyrical, more intuitive approach to letterforms, words, and phrases have personal value, purpose and application today? Perhaps another consideration is how typographic play can inspire creative growth.

This idea of design play has fueled an ongoing personal project that explores portions of Edgar Allen Poe's The Oval Portrait through a series of typographic layouts; some traditional and some that push design process as well as the boundaries of readability. The experiments are meant to be continuous, never really having a beginning or an ending, and can be modified at any time. One of the propelling goals of this project was to find new ways to make typography through physical slicing, cutting, rearranging, stabbing, altering and generally modifying portions of the text, whether it was particular key phrases or the introductory sentence.

Psychologist Robert Bjork's idea of creating desirable difficulties –more difficult tasks will slow down the learning process, but create better retention of the information– can be applied here. These deconstructed typographic experiments are much more difficult to process, not a quick read, yet there is intrigue in trying to process the message. Perhaps because of the decrease in readability, the viewing experience might be better retained and remembered.

These design investigations also revolve around structured and imaginative play with type. Designer Simon Johnston states "If we only ever design with computers, we limit our range of possibilities." Physically manipulating pieces of paper was the impetus of this project; taking risks to create different interpretations of type through analog methods, without really having a definitive end goal. Yielding new forms of type through imaginative and creative play IS the goal.

Some of the process for the Poe project includes designing layouts with grids that utilize clean, functional type and layout that provides the reader with easy readability. Conversely, the layouts that use typography that has been cut, woven, altered, spliced, or modified through physical means offers a different reader experience. Additional exam-

ples of interpretive typographic studies include student work based on routes and maps. These examples explore typographic methodologies that follow traditional application of type, as well as designs that break rules, push creative norms, practice self-directed expression, and create personally motivated designs, with the simple goal of discovery and creative expression. The Poe project in particular offers processes and methods as a possible tool for recontextualizing type. These typographic experiments didn't set out to prove anything, but instead function as a means of creative discovery for personal growth.
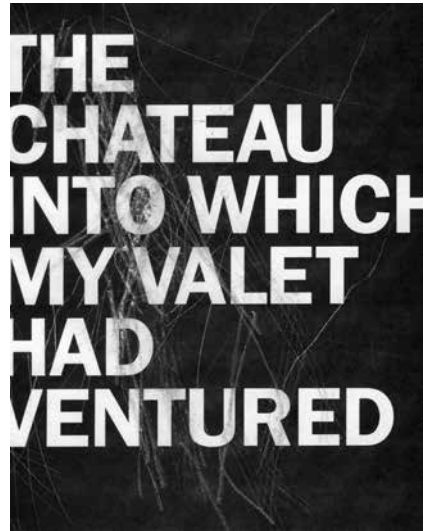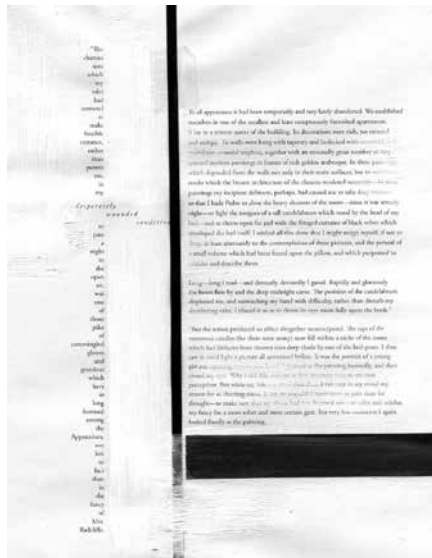
MARIA SMITH BOHANNON is a graphic designer based in the US. In addition to client driven work, she designs Euclidean Geometry based laser etchings and prints, experiments with typography, and makes collages. She is currently an Assistant Professor of Graphic Design at Oakland University.

Ewa Satalecka, Katerina Antonaki

Migrating design education. The importance of the diverse spaces of communication

To teach Communication Design you need to communicate. Between tutor and student as well as between tutor and tutor. It seems to be important not to lose non-academics in the conversation, as Elizabeth Resnick proved by her collection of good practices. [Victor Margolin (2016), Graphic design education and the challenge of social transformation in Elizabeth Resnick Developing Citizen Designers, (14–15), Bloomsbury; Teal Triggs (2016), Collaborative learning: the social in social design in Elizabeth Resnick Developing Citizen Designers, (140–141), Bloomsbury]

To teach design, one has to design a program by means of design tools:
– ideology: think;
– sketches: make;
– prototyping: test;
and break to return again
– think: analyze;
– make: correct;
– test: implement
and again…
[Martin Tomitsch, Cara Wrigley (2018), Design. Think. Make. Break. Repeat, (10–14); BIS Publishers, Amsterdam]; [Steven Heller & Lita Talarico (2009), Design School, (6–12); Rockport Publishers, Beverly]

To learn if the prototype works well, one needs to test and evaluate it. In the case of teaching, the cycle requires a long-term observation and should include a career development strategy [Karel van der Waarde (2012) Graphic Design and Research, Love from First Sight or an Arrange Marriage?, (193–207); Research in Graphic by Warsztat-GraficznyEwaSatalecka - issuu; Karel van der Waarde (2012); Communication Design Education: Could Nine Reflections be Sufficient?, (20–35) "Envisioning a Future Design Education", Visible Language 46.1/2, RISD]

Programs on communication design should be designed by and for multicultural/cross-cultural international and interdisciplinary groups of teachers and students and tested with representatives of non-academic communities and stakeholders. [EwaSatalecka, (2016), Belfer, komu, komu? Bo idę do domu (65–69); 2+3D magazine, Krakow; Ewa Satalecka (2018), Independent and Integrated (30–35) in E. Satalecka, M. Itkonen, 100xIndependence, PJAIT, Warsaw]

This became possible after 1989. Earlier, in 1987, Erasmus+ was released. Although the end of 20th century did not bring visible changes, the progress in exchange has been increasingly apparent. The Polish Erasmus office declares that in the years 1998–2014 there were 155092 Polish students studying abroad [Statystyki | Erasmus] ~ 10000 per year; at the same time, Polish higher schools hosted 68089 foreign students ~ 5000 per year; There were 34182 Polish teachers traveling to teach abroad ~ 2000 per year; 20426 foreigners teaching in Poland ~ 1300 per year; 13182 Polish educators studied abroad and 3154 foreign educators studied in Poland.

One may observe that 'the abroad' is still more attractive for Polish people than Poland is for foreigners. Between 1988 and 2014 Polish students visited 32 countries; the three most popular are:
Germany (over 30000),
Spain (around 20000),
France (slightly over 15000).

The paper deliberates qualitative outcomes of research examining experience of teachers involved in the international program on multimedia communication design, established in the Polish-Japanese Academy of Information Technologies in 2012/2013. The 6-semester BA program based on the cycle of 10 weeks of regular classes and 4 weeks of international workshops conducted by Erasmus+ and also discusses the long term international collaborative projects.

Ewa Satalecka, PostD FA, is Head of the New Media Art Dept of the Polish-Japanese Academy of Information Technologies in Warsaw, leader of the English Language program, and the scientific director of the international, interdisciplinary projects. She organizes international design workshops, conferences, and exhibitions on typography and information design. Together with Marjatta Itkonen she established the Social Design Course, as a regular subject of the program. Her artwork includes kinetic typography installations presented at the "Liquid Page" in Britain's Tate (2008) and as a part of "Moving Type" in the Gutenberg Museum, Mainz (2011). Gyubal Wahazar prized TDC Certificate of Excellence 2018.

Katerina Antonaki MA FA, Creative Director of Technopolis city of Athens, visiting lecturer at UNIWA, Department of Graphic Design. Her work ranges from visual identity, editorial design and spatial design. She is involved in education and urban research projects and she is scientific member of international interdisciplinary projects. Her interests include, the activist role of graphic design at the social and political level, disruptive actions in public space, design methodologies. She has studied in London, Helsinki and Athens; holds an "MA in Design Critical Theory and Practice" from Goldsmiths University of London. She is an IKY scholar. Her design practice has been awarded and her research has been presented in international conferences and exhibitions.

Mary C Dyson

Challenging legibility: do harder to read typefaces create a 'desirable difficulty'?

In 2011, two studies conducted by Diemand-Yauman, Oppenheimer and Vaughan reported that fonts which are harder to read improve learning. These findings attracted rather a lot of attention, including articles in the popular press, perhaps because they seem to contradict common sense. More importantly, they appear to question a core principle of typography: making texts legible. The explanation for greater difficulty in reading leading to enhanced learning is based on the concept of disfluency which refers to our metacognitive experience of ease or difficulty. In this context, our awareness of the difficulty of reading less legible fonts apparently makes us put more effort into the task, processing the text more thoroughly.

Fortunately, some sensible questions were raised by colleagues with design knowledge. My own response was also not to trust the results and search for a flaw in the design of the studies to undermine their validity. Now some 7 or 8 years later, there have been many attempts by cognitive psychologists to replicate the results (many unsuccessful) and to probe the conditions which might affect the results (e.g. characteristics of the learner; task difficulty; degree of 'illegibility'). One fairly recent response from a typographer and typeface designer has been to 'scientifically design' a font to help students remember their study notes: Sans Forgetica.

In my talk, I propose to examine the case for and against introducing difficulties in letter recognition to adjudicate on whether legible typefaces have had their day. If there is a case for introducing a 'desirable difficulty' (Bjork 1994), how will designers meet this challenge? Do the results of past legibility research provide any defence against this attack?

Bjork, R. A. (1994). Memory and metamemory considerations in the training of human beings. In J. Metcalfe & A. Shimamura (Eds.), Metacognition: knowing about knowing (pp.185–205). Cambridge, MA: MIT Press.
Diemand-Yauman, C., Oppenheimer, D. M., & Vaughan, E. B. (2011). Fortune favors the bold (and the Italicized): effects of disfluency on educational outcomes. Cognition, 118(1), 111–115.

Mary Dyson started by studying experimental psychology with a PhD in perception. She then moved into the Department of Typography & Graphic Communication, University of Reading, UK, teaching and researching theoretical and empirical approaches to typography and graphic communication. After retiring from her post in Typography & Graphic Communication, she has written a textbook on legibility and has found time to reflect on her academic career and question some of her own assumptions. She is also enjoying developing scholarly collaborations with former students/colleagues and friends.

Emilio Grazzi

Moveable types for music notation and its implications in contemporary non-linear typesetting

Between the XVI and the XIX century, movable type technology had a primary role in music publishing and mass distribution. Compared to alphabetic movable types, which develop in single lines of text, movable types for music were complex typographic systems that allowed to accommodate musical notes and symbols in both the horizontal and vertical dimensions.

Printers and font engravers struggled over centuries to find the perfect combination of metal types that would allow the best possible score quality, while preserving simplicity and ease of composition.

This persistent effort led to the production of complex and elaborate typographic systems that are still today an example of clockwork engineering.

The aim of this research is to ensure the preservation of the knowledge involved in the creation and use of this typographic systems. Furthermore, it allows a debate about possible implications in contemporary digital media for new non-linear typographic tools.

Emilio Grazzi is a graphic and information designer, He focuses on typography issues related to music notation and representation. After his graduation in Cello at Conservatorio "G. Rossini" in Pesaro, in 2012, he completed the editorial design course at ISIA Urbino with a dissertation about parametric typedesign applied to music notation. Since then, Emilio Grazzi continued his activities in this multidisciplinary field, co-supervising thesis projects, and promoting layout and design solutions for music notation.

Jo De Baerdemaeker

Tibetan musical notation: a unique visual representation

In this paper Dr De Baerdemaeker analyses the graphic notation system of Tibetan music, which symbolically visualizes the chant lines, rhythm patterns, and arrangements of the instruments.

The striking originality of the Tibetan musical scores consists of notations that differ depending on whether it refers to voices or to musical instruments. Moreover, the instrumental notation is written differently for each instrument, and does not indicate the pitch or durations of the notes. This particular form of notation, read from left to write, has developed several distinct graphic styles with great variations across the monastic traditions of the four main Tibetan Buddhist schools.

The vocal notation system usually consists of curves with varying undulations written in black ink, and in some occasions with the addition of red and yellow ink. The waves are accompanied by Tibetan syllables which form the words of the text, however, although the graphic notation does not indicate the pitch of the notes nor their duration, it sometimes represent some of the melodic changes that affect the notes.

The above also applies to the instrumental notation, which consists either of graphic indications that accompany the vocal notation (or the text of the prayers to be recited), or of annotation independent of a text. Conventionally, a complete Tibetan monastic orchestra consists of two conch shell horns (dung kar), two short trumpets of bone or metal (kangling), two longhorns (radong), two oboe-like instruments (gyaling), two different kinds of large cymbals (rolmo, tingsha), drums (chos rnga) , a hand-bell (dril-bu) and a hand drum (damaru). The instrumental notation applies not to all instruments of a Tibetan orchestra at once, but only to some of them, and each has its own unique graphic indications.

The chief function of Tibetan musical notation is mnemonic, serving as a didactic tool in relation to an oral tradition with no reference to fixed tonal scales, which explains its few descriptive aspects. Since all the monks are expected to know the rituals and the music associated with them by heart, the manuscripts containing the Tibetan musical notation are never used during the ceremonies.

The presentation will be abundantly illustrated with different original and unique examples of Tibetan, Bhutanese and Mongolian manuscripts which he proofed in situ, in archives and library collections during his study visits in Bhutan, Tibet, Mongolia, Nepal, India, and from his personal collection.

This study is part of De Baerdemaeker's practice-based research project, in which he aims to find typographic solutions to integrate this unique visualization system of Tibetan music in the design and development of a digital typeface that can be used for printed works as well as on screen.

Jo De Baerdemaeker is an independent Belgian typeface designer and researcher. He holds an MA in Typeface Design and was awarded a PhD from the University of Reading. His interests are designing, researching and writing about world script typefaces (particularly on Tibetan, Lantsa, Mongolian and Javanese) and multilingual typography. He is elected board member and the ATypI Country Delegate for Belgium, and currently teaches at LUCA School of Arts (campus Sint-Lucas Gent), and at the Plantin Institute of Typography (Antwerp). In 2012 he founded Studio Type in Antwerp (Belgium), and collaborates with international design agencies and type foundries.

Judith Moldenhauer | C. Brown, C. Colin-Chavez, M. Holben

Letterpress typography in a digital design world: Student perspectives

Many contemporary designers are exploring letterpress as a way to deepen their knowledge of typography and to expand their options in visual communication. While competent in digital typography and fluent in the use of digital media within the field of graphic design, designers are finding that a reconnection with the tactile qualities of letterpress are enriching their sense of design in the digital world.

Meggs and Purvis, in the 2016 6th edition of Meggs' History of Graphic Design, call this interest a "letterpress revival."* An example of this is the letterpress shop of Signal Return in Detroit, Michigan (USA) that has been very successful in engaging the design community with access to presses through workshops plus sponsoring exhibitions and design events.

This revival has also been occurring within the graphic design education, especially in Europe and the USA. At Wayne State University, also in Detroit, graphic design students have been participating in a programmatic initiative during 2018–19 to restore and print on a Vandercook 325 letterpress. 2–5 of these WSU students will discuss their experiences with and interest in letterpress typography and how they see the integration of letterpress in the rest of their digitally-based design work. Their comments will include the impact of letterpress on their understanding of field of graphic design as a whole, on their choices of future design work, and on the role of design in our everyday lives.

* Philip B. Meggs and Alston W. Purvis, Meggs' History of Graphic Design, 6th edition (Hoboken, NJ: John Wiley & Sons, Inc., 2016), 617.

The panel will be moderated by Professor Judith A. Moldenhauer, WSU Graphic Design faculty, who facilitated the WSU letterpress restoration and introduced the students to letterpress typography.

Judith Moldenhauer, Professor in Graphic Design. MFA, University of Wisconsin, Madison. Her design work lies in the area of "information design" which enables people to easily access and use information by focusing on the organizational and navigational aspects of visual and verbal material. Her design work ranges from exhibition catalogues and posters for the Detroit Institute of Arts to educational materials for Healthy Start, a US Department of Health and Human Services program to reduce high infant mortality. She has received many design awards including awards from the American Association of Museums and Graphic Design. Currently, she and a group of advanced graphic design students are designing multi-media computer-based instruction for manufacturing engineering students through the Greenfield Coalition, funded by the National Science Foundation.

Yara Khoury Nammour

Bilingual typography in the Arab world. A structural framework for an Arabic-Latin bilingual application

Bilingual application in the Arab world has been in high demand for quite some time without being given its due attention in contemporary graphic exploration. Designers strive to integrate Arabic and Latin –two linguistically and anatomically very different scripts– without grasping the full range of possibilities falling on pre-tested formats and solutions.

Set in the traditional print-based milieu, this proposal identifies the necessary parameters needed for consideration before designing a bilingual Arabic-Latin publication (with a focus on the English language). It then aims to present all possible combinations of these parameters at a structural level primarily. By structural, the proposal will study several print formats and modes of distribution of each script taking into account the nature of the content, the precedence, the opening and the action required of the reader. The findings would hopefully allow designers, and publishers alike, make concrete decisions about formal and functional aspects on how these two scripts can co-exist on a page or consecutive pages.

The full study is divided into two parts; the first part concerning this presentation, involves the structural arrangement of Arabic and Latin, while the second will involve the spatial arrangement, graphic and typographic specificities of each script that can be explored without losing sight of the syntactic and semantic results of each instance.

This first presentation of the research project aims to call for feedback and input from the industry and peers on the subject of Arabic-Latin bilingual design.

Yara Khoury Nammour is a graphic designer and typographer who has designed several award-winning books and Arabic typefaces. Her research interests include Arabic typography and more particularly bilinguality issues, type design, legibility, book design, modular systems and much more. Yara is currently Assistant Professor at the American University of Beirut and an independent designer since 2017 after a long-standing career of 20 years as design director at Al Mohtaraf design house. Her work is published in several international books; she has also authored a book titled *Nasri Khattar: A Modernist Typotect* published from Khatt Books.

Sahar Khajeh

How to create a new agreed system of guidelines to achieve visual excellence in design quality of bi-script typographic composition including juxtaposition of Latin and Arabic scripts

Bi-script typefaces are designed in styles that are aesthetically very different and, arguably, incompatible. Here, the term 'bi-script typographic composition' has been coined to describe the coexistence of two distinct scripts, Latin and Arabic, in which letterforms share very different visual forms and characteristics. Methodology: i) analysis of the characteristics of Arabic scripts, especially the ones that are significant to consider in juxtaposition to Latin, ii) to provide a standard terminology to communicate this context with a clear language but also to examine the context in which Latin and Arabic scripts are juxtaposed. Finally, to conduct primary and secondary researches to analyse both solo-script Arabic and bi-script typefaces including Latin and Arabic in order to recognize the reasons for the lack of visual excellence in the design quality of juxtaposed Latin and Arabic scripts.

Result of analysis: there are four criteria which play an important role in achieving visual excellence; i) approach the visual map between the anatomy of Latin and Arabic letterforms, which requires a better understanding of the similarities and differences of the anatomy of Latin and Arabic letterforms; ii) consider the importance of legibility of letterforms and readability of typefaces, especially within a Sentence message presentation that requires recognition of the optical disparities in the typographic system of Latin and Arabic scripts. Furthermore, and most importantly, for using a special typeface it is vital to consider the cultural background of the readers and the script, as this will determine the extent to which a script may be simplified. And, finally, the cultural background of the designer plays a significant role in creating a new set of typefaces in specific scripts for specific audiences.

Unfortunately, sometimes simplification of the Arabic script, with a focus on mapping the visual form of Latin and Arabic letterforms, causes ignorance of corrections for optical disparities of the letterforms. This matter is also true for the reverse situation; focus on readability of Arabic script within bi-script typefaces results in a lack of visual correlation between the shape of Latin and Arabic letterforms.

The lack of considering the importance of readability and of achieving a visual map between Latin and Arabic letterforms, especially in available bi-script typefaces including Latin and Arabic scripts within the most useful devices like MacOS, Mojave, proves the necessity for creating a new agreed system of guidelines for juxtaposition of Latin and Arabic scripts. It will benefit two groups: type designers – on how to create new bi-script typefaces which include Latin and Arabic scripts, and typographers, designers, and typesetters – on how to decide to select compatible solo-script typefaces among the available ones to achieve a high-quality design layout in bi-script typographic composition. The methodology includes a deep analysis of the four above mentioned criteria. It will help to recognise essential criteria and to define the new system of guidelines.

Sahar Khajeh runs her own graphic design firm and has an experience in teaching in the UK. She is a graphic design Visiting Lecturer at North Hertfordshire College and Student Technology Mentor at the University of Hertfordshire. Sahar holds an MA in Visual Communication (Graphic Design) from Kingston University London and is currently completing a Professional Doctorate in Design at the School of Creative Arts and Design, University of Hertfordshire, UK.

Rachapoom Punsongserm

How designers made sans-serif Roman like-Thai typefaces: A review on legibility matter

As display typefaces, Roman-like or Latin-like Thai typefaces, including serif and sans-serif Roman-like Thai typefaces, evolved in the era of dry transfer lettering in Thailand. Nowadays, from dry transfer lettering to the digital font, Roman-like Thai typefaces, especially sans-serif Roman-like Thai typefaces, have become the most popular models for Thai micro-typography which is used extensively in various media as representative of modernity via designers' discourses and advocacy. With the movements and agitprop for the use of Roman-like Thai typefaces over four decades, it seems likely that the presence of glyphs or letterforms of Roman-like Thai typefaces has led to a familiarity among Thai readers who become accustomed to seeing them in texts as equivalent to Thai conventional text typefaces. This prospect is a challenge, indicating that someday, Thai conventional text typefaces may be replaced by sans-serif Roman-like Thai typefaces entirely.

An example of Thai typeface with distinctive letter features
(alphabetical set of Thai UD font)

ก ข ฃ ค ฅ ฆ ง จ ฉ ช ซ ฌ ญ ฎ ฏ ฐ ฑ ฒ ณ ด ต
ถ ท ธ น บ ป ผ ฝ พ ฟ ภ ม ย ร ฤ ล ฦ ว ศ ษ ส ห ฬ อ ฮ

An example of sans-serif Roman like-Thai typeface
(alphabetical set of PSL Kittithada font)

An example of the glyph variations of designed sans-serif Roman like-Thai letterforms

Thai ← Letter Recognition			Roman → Letter Recognition
Thai Letters	**Applied Letterforms**	**Consistent to Roman Letterforms**	**Roman Letters**
น (No Nu)	u u	u	u
ท (Tho Thahan)	n и	n	n
บ (Bo Baimai)	U	U	U
พ (Pho Phan)	ɯ ɰ	w	w W
ร (Ro Rua)	ꙅ	s	s S
ล (Lo Ling)	a a	-	a
ห (Ho Hip)	п и н н к и к	к	K
บ (Kho Khai)	v	v	v V

According to their prior study, Punsongserm et al. (2018) have proposed a brief history and study of the Roman-like Thai typefaces that negatively and directly impact their audiences. The study examined the performance of the Roman-like and conventional Thai typefaces, using a distance study method and an identification method for word strings in a low-illuminance environment to evaluate visual word recognition. The results suggest that the selected Roman-likeThai typefaces elicited negative legibility and readability and caused more reading errors than did the selected conventional Thai typefaces.

As an extension of the prior study, this current study aims to review and analyse paradigm as well as how type designers made the Roman-like Thai letterforms, focusing on sans-serif Roman-like Thai typefaces, through examples of the design of several sans-serif Roman-like Thai typefaces from the past to the present.

To investigate common factors that affect the well-being of the elderly or visually impaired people in relation to visual acuity, as a preliminary study, the present study focused on the qualitative study that measured the tolerance of the Roman-like Thai letterforms under blurred conditions that simulated the low visual acuity of people with poor vision at different blur levels. Also, revealing aspects of letterforms that affect recognizability involved visual letter recognition by Thai readers, including the consequence of reducing the significance of the Thai letter features as well as having cross-confusion (confusion across languages, from Thai to English) around Roman letters.

Besides, this study also elucidates why sans-serif Roman-like Thai typeface's legibility on visual word recognition has very few possibilities, while sans-serif Roman-like Thai typeface can have reading efficacy over Thai conventional text typefaces positively. Moreover, under a low visual acuity condition, we can predict that current Roman-like Thai typefaces cannot be facilitated for visually impaired people, although most letterforms of sans-serif Roman-like Thai typefaces provide more visibility (negative space, white space) than Thai conventional text typefaces, and they are also designed based on minimalist design.

Punsongserm, R., Sunaga, S., & Ihara, H. (2018). ICDHS 10th +1 Conference (Back to the Future / The Future in the Past) (pp.580–585). University of Barcelona.

Rachapoom Punsongserm is an Assistant Professor, Faculty of Fine and Applied Arts, Thammasat University, Thailand. He has completed the Human Science International Course and received his PhD in Design from the Graduate School of Design, Kyushu University, Japan. His main research interests are typeface design and positive typography, focusing on legibility, visibility, and readability of Thai typefaces from an information design perspective. Rachapoom's recent essential research project focuses on developing a pioneering Thai Universal Design font (UD font) active on low visual acuity conditions.

Belal Herbawi

Women's image in advertising in the modern Arab world

Advertising, a mirror into the cultures of all societies, a prevailing view of the place and role of both women and men within their society. In light of the fact that advertising takes various forms and is able to promote and change different preconceptions of the public view, sometimes this affect can be cast as radical and disturbing. Since the seventies, social and feminism movements in general have sought to shed light on Stereotyping the image of women in media & advertising.

In general, advertising is a reflection of a societies' views, ideas and morals. In the Arab World, in particular, women are seen in a different way, a more preserved way. How have women been stereotyped within advertising in the Arab society? How are they exploited and marketed, whether in visual, print or radio advertising? How has advertising contributed to promoting a certain stereotype of Arabic women? And, to what extent does society accept and agree with these advertisements!

Adverts are used to promote a certain ideology to make more sales. Women, whether receiving televised adverts or participating in adverts have been exploited by advertisers worldwide not just in the Arab world. The promotion of that ideal woman stereotyping – how a woman should look like. Setting certain standards for beauty. Accumulating a general conception that a beautiful woman should be slim, blond and with blue eyes. Using attractive women to emphasise this idea and, therefore, making women purchase products in hope of becoming that ideal woman every man desires. By selling and creating this concept, causing much devastation within societies, in general, and more specifically within Arab communities, how is this seductive image of televised women accepted in the Arab preserved world.

Also, the traditional idea of what the role of a woman should be, has been portrayed as the perfect housewife, set with the responsibilities of preparing food and washing dishes, as shown in many advertisements, manifested in adverts to do with cleaning products, cooking utensils and any household related products. The usual ... a chemical detergent advert showing children and men playing enjoying outdoors, falling into mud getting their clothes filled with dirt playing a good football match. Here comes the role of the mother and wife in returning soiled clothes to their clean state, using a detergent that acts as magic...

Belal Herbawi has more than twelve years of experience in the multimedia & graphic design fields, working as a graphic design lecturer in the Palestine Technical University (Kadoori). He holds an MA in Visual Arts & Visual Communication Design from the Eastern Mediterranean University (EMU), North Cyprus, and a Bachelor's degree in Multimedia & Graphic Design from the Palestine Technical University. Belal Herbawi has taught multimedia & graphic design courses and has won several awards in various competitions.

PAPERGO

We are a team of designers, creatives and strategists who believe that technology needs creativity and craft to deliver human experiences that seamlessly integrate into people's daily life. That's why we create brands, products and marketing. And we use strategy, design, content and development to do it.

papergo.io

Onur Yazicigil, Özlem Özkal

How simplified is simplified Arabic type? A nineteenth century attempt to challenge the conventions of Ottoman naskh
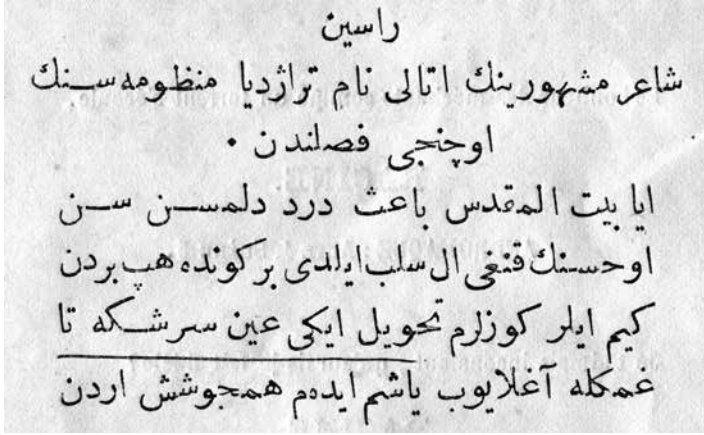
Ever since the advent of movable Arabic typefaces, there has been a tension between the traditional rules of the written script and their application in printing. Rooted in the calligraphic writing tradition, the Arabic writing system has unique characteristics such as the connected formation of letters, variations in letter shapes due to their position and the ability of letters to stack both vertically and horizontally in a cascading fashion. These properties that create the distinctive look of the Arabic script posed intricate problems in the adaptation of writing to moveable type technology.

Early European Arabic naskh typefaces displayed different attempts to capture the rules of scribal writing. Some printers, tried to represent the cascading system faithfully by using elevated versions of letters, whereas some printers fused elevated letters with the baseline letters into a single sort to simulate a cascading appearance.

In all cases of early European adaptations of the Arabic script there was significant compromise from the formal aesthetics of scribal writing. This was one of the problems İbrahim Müteferrika promised to fix when he finally secured the license to print in İstanbul, in 1727. The first Arabic type used in the Ottoman press utilized particular features of the handwritten naskh. The next generations of type displayed deliberately increased modular qualities, but continued to preserve the script conventions, which necessitated using 500–600 sorts.

By the end of the eighteenth century, certain European printers abandoned the conventional orthography and created strictly linear, simplified type systems. However, various, subjective approaches defied a single recipe for simplifying the Arabic naskh.

In mid-nineteenth century, an unprecedented experiment intervened the continuum of conventional Ottoman naskh typefaces. In 1870, an intellectual named İbrahim Şinasi proposed a simplified system that offered a separate design path than its European counterparts. Although his system aesthetically and structurally employed similar approaches found on the previously simplified European naskh types, it also displayed an unprecedented visual solution, which differed him from the previous models.

Featuring approximately 112 sorts, his invention aimed economy, but it was met with resistance due to its significant departure from the existing, accustomed type system used in Ottoman printing. Although Şinasi's invention was short-lived, its rationale was strong enough to surface soon in another rendition. Punchcutter and typefounder

Ohannes Mühendisyan created a more moderate version of Şinasi's system, which eventually changed the design path and became the new standard after one generation.

This study examines the motivation, strengths and the failures of Şinasi's pragmatic model with the aim of shedding light on the origins of simplified Arabic metal typefaces.

By comparing Şinasi's model with its predecessors and successors, we will present a detailed analysis of his simplified naskh and discuss its role as a 'game changer' in the historical development of the naskh type.

Özlem Özkal is Assistant Professor of Communication Design at Özyeğin University (OzU) in Istanbul. She received her bachelor's degree from METU Industrial Design Department; MFA and PhD degrees from Bilkent University Department of Graphic Design. She co-founded Tasarımhane Design Co. in Ankara and worked as a creative director in between 1995–2003. She taught graduate and undergraduate classes in typography, graphic design, design foundation and visual studies in METU, SMFA-Boston, Tufts and Bilkent Universities. Her fields of research are visual culture, design education, and typographic design and history with focus on Ottoman print culture.

Onur Yazıcıgıl is a typographer and educator based in Istanbul. He received his MFA from Purdue University in the United States. He has been a board member of ATypI since 2013 and has lectured on various topics in the field of typography. At present, he is a faculty member at Sabancı University's Art and Design department. His research interests range from Latin and Arabic typographic history to 19th century Ottoman metal typefaces, with a particular emphasis on Ottoman naskh style. He designed a sanserif type family, Duru, which was acquired by Google in 2011. That same year, he cofounded ISType (Istanbul Typography Conference), which he has been directing since its foundation.

Stelios Irakleous

Towards a methodological approach for Karamanlidika manuscripts

Since the first linguistic studies of János Eckmann in the 1950s the study of the Karamanlidika phenomenon, namely Turkish texts written in the Greek alphabet, lacked continuation until it was again initiated by the cultural studies of Robert Anhegger during the 1980s. In the meantime the Karamanlidika bibliography, on the Karamanlidika printed material, was introduced by Severien Salaville and Eugene Dalleggio in three volumes in1958, 1966 and 1974, and was continued by Evangelia Balta with three subsequent volumes, two in 1987 and one in 1997. During the last decade the study of the phenomenon is flourishing with various contributions; the outcomes of three international conferences (Balta & Kappler 2010, Balta & Ölmez and Balta 2014) but also from individuals' research. What all of the aforementioned studies have in common is their focus on printed material and apart from the work of Pinelopi Stathi from 1984, Karamanlidika manuscripts have remained a neglected field.

This presentation's aim is to initiate the discussion for Karamanlidika manuscripts and explore the possibilities of a methodological approach, for material produced not only before the introduction of printing but also during the co-existence of the manuscript and printing traditions in the period from the 18th to the 20th century. The various traditions, of different educational backgrounds involved in the phenomenon, like Orthodox Christianity, Western missionaries but also enlightened Turcophone Orthodox, the mutual influence between printing and manuscript practices, and the separation into secular and religious material, all of them together create an outcome of high complexity.

Through the study of a Karamanlidika religious manuscript an effort will be made to point out the several issues that could help us to develop a methodology for the study of Karamanlidika manuscripts through the adjustment of tools from relevant disciplines.

Stelios Irakleous has a BA in Turkish Studies from the University of Cyprus and a ResMa from Leiden University where he is now pursuing his PhD. His main interests are Turkish texts in Greek letters (Karamanlidika) language contact between Turkish and Greek languages, Ottoman language, Aljamiado literature (Greek), and missionary linguistic practices.

Niki Sioki

In search for a local narrative: history of graphic design in Greece

Design as a practice is currently affected by a wave of changes: in technical tools, in users' and readers' needs, beliefs and attitudes, a demanding globalized market and a number of socio-political problems that challenge everyday-life norms and need urgent solutions. At the same time critical approaches that seek to interrogate design's role in the current world tend to discuss its potential role as an agent that might address social needs and bring positive change; towards this direction there are also claims to abandon well established clichés about design, especially those that configure it as just a stylistic device that usually serve commercial ends. For Victor Margolin, design historian and scholar, there is currently a chance to think about designing in new ways and 'to expand what was once a discipline limited to market commodities and branded public communication' (2015, p.39).

In a globalized world graphic design in Greece cannot but experience the impact of the change the field goes through. In times of change, understanding history can help us reflect on the evolution and complexities of the field, be constructively critical towards the past and underpin decision-making, planning and strategies for the future. However, research on the history of Greek graphic design is still in its infancy without any signs of improvement.

This call invited researchers, academics, educators as well as design practitioners and collectors to come together and talk about their experiences, work and practices around the history of graphic design in Greece. We looked for proposals that could address the call from a theoretical or practical perspective and contributors from various design disciplines, history, and cultural studies. Doctoral students were also encouraged to submit papers if they were close to the submission of their thesis.

Some questions this special session aims to explore include, but are not limited to:
• What are the challenges of researching the history of graphic design in Greece?
• Is there a value in looking for the history of Graphic Design in Greece?
• How do we foster research in graphic design history in Greece?
• Is there a history of graphic design in Greece already written?
• Where does historical evidence about Greek Graphic Design lie? Archives, libraries, institutional repositories, periodical and book publications?
• What graphic design students are taught about the history of the Greek graphic design (products, designers, consumers, the practice) in secondary schools, private and public academic institutions?

Victor Margolin, From utopia to the good society, in Max Bruinsma, Ida van Zijl, Design for the good society, (2015), Rotterdam: nai010, pp.27–42.

Niki Sioki is Assistant Professor in the department of Design & Multimedia at the University of Nicosia, Cyprus. She holds a PhD in Typography & Graphic Communication from the University of Reading, UK. Niki combines professional and research expertise having worked for more than 20 years (1990–2007) in the academic and medical Greek publishing sector. As a researcher her interests concentrate on the history of Greek graphic design and printing, book design, typography, and print culture in Cyprus. Her work so far is well documented in academic publications, proceedings, presentations in international conferences and in popular media. She has served as a member of conferences' scientific committees and is a member of professional bodies and scholarly societies in the UK, Greece, Cyprus and Germany. Recently she co-edited the book entitled Design for Visual Communication (Newcastle upon Tyne 2019).

ΕΥΑΓΓΕΛΟΣ ΚΑΣΣΑΒΕΤΗΣ

«Διατί εκδιδόμεθα»

Η πρόταση σχετίζεται με τη διεπιστημονική προσέγγιση που οφείλει να χαρακτηρίζει κάθε ιστοριογραφική προσπάθεια για την ελληνική γραφιστική. Ταυτόχρονα, επισημαίνει έμμεσα την ανάγκη για αναζήτηση πηγών και τεκμηρίων σε χώρους και πεδία που ξεπερνούν τα στενά κλαδικά όρια και την κεντρική σκηνή του ελληνικού ντιζάιν.

Η παρουσίαση βασίζεται σε δύο τεκμήρια του παρελθόντος που προέρχονται από το προσωπικό αρχείο του Δημήτρη Αθανασιάδη, δικηγόρου, δημοσιογράφου και συλλέκτη, που έζησε στην Τρίπολη κατά τον προηγούμενο αιώνα.

Το πρώτο, είναι ένα μικρό άρθρο με τίτλο «Διατί εκδιδόμεθα». Το οποίο υπογράφει ο ίδιος ο Αθανασιάδης και περιγράφει τις περιπέτειες ενός τυπογραφείου κατά τη δραματική δεκαετία του 1940. Στο γλαφυρό κείμενο είναι έκδηλη η επίδραση που άσκησαν οι πολιτικές, κοινωνικές και οικονομικές συγκυρίες της πολεμικής περιόδου στη λειτουργία του τυπογραφείου και, κατ΄επέκταση, στο περιεχόμενο και τη μορφή της τυπογραφικής παραγωγής (πρωτότυπα δείγματα της οποίας διαθέτουμε, χάρη στη συλλεκτική μανία του Αθανασιάδη).

Το δεύτερο τεκμήριο, ένα μικρό sketchbook του 1924, είναι και αυτό δημιούργημα του Αθανασιάδη, με την ιδιότητα του «διαφημιστή». Φέρει τον τίτλο «Σχέδια Διαφημίσεων και Ρεκλαμών». Είναι ένα pinterest τσέπης 100 σελίδων, με χειρόγραφα υποδείγματα και ιδέες για brandnames και διαφημίσεις κάθε λογής. Το ενδιαφέρον είναι ότι όλα αποτελούν μεταγραφές ή και αυτούσιες αντιγραφές των προτύπων που κυριαρχούσαν στις ευρωπαϊκές ελίτ, ιδίως στη γαλλική αριστοκρατία.

Τα τεκμήρια αυτά, αν και είναι αποσπασματικά παραδείγματα –τυπογραφικού κυρίως ενδιαφέροντος– μας υπενθυμίζουν την άμεση σύνδεση του ντιζάιν με το εκάστοτε ευρύτερο ιστορικό πλαίσιο. Με συμβολικό αλλά χαρακτηριστικό τρόπο, μας καλούν να ερευνήσουμε την ιστορία της ελληνικής γραφιστικής και τυπογραφίας με συνέργειες και εργαλεία διεπιστημονικά. Οφείλουμε επίσης να αναζητήσουμε πηγές πέρα από τα αρχεία και τις καταγραφές που αφορούν τη σχεδιαστική κοινότητα και τον ευρύτερο εικαστικό κύκλο. Τέλος, για να είναι πλήρης μια τέτοια έρευνα, θα πρέπει να καλύψει το σύνολο της ελληνικής επικράτειας και όχι μόνο τα μητροπολιτικά κέντρα.

Ο ΕΥΑΓΓΕΛΟΣ ΚΑΣΣΑΒΕΤΗΣ γεννήθηκε στην Τρίπολη, όπου ζει και εργάζεται στο δημιουργικό γραφείο που ίδρυσε το 1991. Φοίτησε στο Τμήμα Ηλεκτρολόγων Μηχανικών της Πολυτεχνικής Σχολής του Πανεπιστημίου Πατρών και είναι πτυχιούχος του Τμήματος Ευρωπαϊκού Πολιτισμού της Σχολής Ανθρωπιστικών Σπουδών του Ελληνικού Ανοιχτού Πανεπιστημίου με μεταπτυχιακή επιμόρφωση στην Ιστορία και Φιλοσοφία των Επιστημών. Ειδικεύεται στην τυπογραφική και καλλιτεχνική επιμέλεια εκδόσεων, την οινική συσκευασία, την οπτική ταυτότητα και την επικοινωνία του πολιτισμού. Έργα του έχουν διακριθεί κατ΄επανάληψη σε ελληνικούς και ευρωπαϊκούς διαγωνισμούς. Αρθρογραφεί συχνά για θέματα πολιτισμού και έχει δώσει διαλέξεις σε συνέδρια και ημερίδες για την τυπογραφία και την οπτική επικοινωνία.

EFROSYNI ROUPA

Packaging and graphic design in Greece: the case of cigarette packs

Packaging serves several purposes: Protects the merchandise, enables effective –that is economic and with less environmental impacts– handling, shipping, selling and storage. Ever since antiquity packaging has been created by a craftsman / artist –in modern times the graphic designer and the printing house– to generate prestige for the merchandise as well as its manufacturer, to create brand awareness, to inform the consumers, to allure them and shape preferences. Packaging of distinct technologic, artistic or semiotic merit, instead of being thrown away after the merchandise is used, becomes a collector's item and is passed on to the next generation.

Behind the old, collectible cigarette packs, there is a part of Greek economic history that we ignore, thus underestimating the importance of graphic design and of printing houses.

Packaging meant a number of different things to each one of those involved with cigarette production ever since the industry's emergence in the country, in the end of the 19th century. For the State it was a means of regulating taxation and assuring tax revenues. For consumers, when the pack was removed from their pocket or purse, it was a reflection of their sophistication and ideology. For the Greek cigarette manufacturer it was a means of establishing the brand name, forming a Greek identity and within it a distinct corporate identity, in order to compete the Egyptian and the other Eastern tobacco firms – initially in the domestic market and beginning late in the Midwar period in the

Picture: Kontogonis.
First carton pack for Santé cigarettes. Created by the legendary lithographic print house Konstantinos A. Kontogonis (est. 1879, Athens, later known as "Kontogonis-Malikoutis"). Published in: M. Haritatos and P. Yiakoumaki, Istoria tou hellenikou tsigarou [The History of Greek Cigarette] (Papastratos S.A.– ELIA, Athens, 1998).

foreign market as well. From the very beginning successful packaging design attracted counterfeiters.

Competition intensified during the Midwar period when, although cigarette smoking increased, the cigarette manufacturing companies in the country were more than the market could sustain. The Midwar period is considered one the heydays of Greek graphic design.

Investing in cigarette packaging to promote the brand's legend brought about the development of other economic sectors: Of the paper production and carton packaging industry, of printing and lithographic printing houses and of advertising. For example, in 1939 the Matsaggos cigarette company, one of the biggest in the country, consumed 98 million packs in comparison to only 25.500 in 1890. Because of such demand between 1921 and 1923 the value of the carton pack industry's production increased 2.5 times; the sector became one of the most flourishing in the country. In 1926 it employed 4.000 workers. Accordingly, in 1929, 60% of the lithographic print houses' production pertained to prints on cigarette packs. To control both the quality and the cost of such a key production sector, some cigarette companies either founded a subsidiary company (such as ELKA 1918, later Aspiotis-ELKA) or created a carton pack production and lithographic print division within the factory complex. Papastratos cigarette company was the first to bring a five-color offset printing machine to Greece (1931) for its lithographic print division. When in the 1920s and 1930s the State considered banning artistic carton packs and replacing them with plain paper wrapping it became a heated issue.

The presentation will draw on the experience gained and the material gathered during the study of the history of Greek packaging (Efrosyni Roupa and Evanghelos Hekimoglou, The History of Packaging in Greece: An introduction (A. Hatzopoulos, S.A., Thessaloniki, 2018). Two points will be stressed in particular: 1) The realization of graphic design's economic importance and 2) the problems one encounters in Greece when researching graphic design history or applied arts and design history in general.

Efrosyni Roupa is a historian of applied arts and design. Her initial studies focused on: (a) Greek material culture and design transformation from an Eastern heritage to new Western prototypes and (b) efforts to produce products with distinct, contemporary Greek aesthetics. Recent works aim at recording, when possible, not only the aesthetic trends but also the various factors that influence the development of design in the country: politics, social and market values, cost of production, education, technology, as well as the aims and abilities of the persons directly involved in the production and design process: artists, craftsmen, designers, industrialists. She lectures, publishes articles and books. She is the co-author of several books among them: The History of Greek Bourgeois Furniture: The development of design ideology in the country, 1830–1940 (2003) [textbook at Metsovion National Technical University of Athens]; The History of Car Trade and Production in Greece, 1894–1986 (2009); Introduction to the History of Greek Packaging (2018).

Γιωργος Βλαχος, Γιωργος Δ. Ματθιοπουλος

Γραφιστική, τεχνολογία ιστορία: Το Μουσείο Τυπογραφίας και Τεχνολογίας Γραφικών Τεχνών του Πανεπιστημίου Ιωαννίνων

Η ιδέα για τη δημιουργία Μουσείου Τυπογραφίας ανήκει στον Γεώργιο Πλουμίδη, ομότιμο καθηγητή του Τμήματος Ιστορίας-Αρχαιολογίας στο Πανεπιστήμιο Ιωαννίνων, ο οποίος από τις αρχές της δεκαετίας του 1990, όταν εμφανίστηκε η ψηφιακή αποτύπωση του γραπτού λόγου, άρχισε να συλλέγει τα παλαιά εκτυπωτικά μηχανήματα και αρχεία προκειμένου να διασωθεί ένα μέρος της τυπογραφικής ιστορίας της πατρίδας μας που εκείνη την περίοδο έπαιρνε τον δρόμο της ανακύκλωσης.

Πολλοί δημόσιοι φορείς, εκδοτικές επιχειρήσεις και ιδιώτες τυπογράφοι προσέφεραν μηχανές, εργαλεία και υλικό από όλους τους τομείς της εκτυπωτικής παραγωγής. Τα παλαιότερα εκθέματα ανάγονται στα μέσα του 19ου και τα νεότερα στα τέλη του 20ού αιώνα. Παράλληλα, συγκροτείται θεματική βιβλιοθήκη από δειγματολόγια στοιχείων, αρχεία τυπογραφείων, εφημερίδες και περιοδικά του κλάδου, τεχνικά εγχειρίδια και εκδόσεις για την ιστορία του βιβλίου, της Γραφιστικής, την τυπογραφική τέχνη και τη βιβλιοδεσία.

Η αναβάθμιση της συλλογής σε Μουσείο Τυπογραφίας και Τεχνολογίας Γραφικών Τεχνών ξεκίνησε πριν δύο χρόνια με την υποστήριξη του Πανεπιστημίου Ιωαννίνων και την εθελοντική εργασία ειδικών του χώρου, μηχανικών και ερευνητών μέσα από το Σωματείο Φίλων του Μουσείου. Το Μουσείο Τυπογραφίας και Τεχνολογίας Γραφικών Τεχνών του Πανεπιστημίου Ιωαννίνων φιλοδοξεί να αποτελέσει, παράλληλα με τον παιδαγωγικό του χαρακτήρα (εκπαιδευτικά προγράμματα, εργαστήρια κ.ά.), τον πυρήνα πολιτισμικών εκδηλώσεων για τον κόσμο του έντυπου βιβλίου και της οπτικής επικοινωνίας με εκθέσεις, διαλέξεις και συνέδρια. Ήδη τον Ιούλιο 2018, με την επίσημη έναρξη λειτουργίας του Μουσείου, διοργανώθηκε στο Συνεδριακό Κέντρο Κάρολος Παπούλιας του Πανεπιστημίου Ιωαννίνων το 1ο Συνέδριο Γραφικών Τεχνών, όπου συζητήθηκαν θέματα ιστορίας, τεχνολογίας και εκπαίδευσης του κλάδου.

Η ιστορία των Ελλήνων τυπογράφων, η καταγραφή και συλλογή των δημιουργιών των καλλιτεχνικών επιμελητών, η εξέλιξη και χρήση των ελληνικών γραμματοσειρών

και η οργανική σχέση των εργαλείων και των μηχανών που υλοποίησαν τις ιδέες τους είναι συνυφασμένες και αποτελούν απαραίτητα πεδία γνώσης και συνεχούς επαφής με τη σημερινή και τις ερχόμενες γενιές του ευρύτερου πεδίου της Οπτικής Επικοινωνίας. Η συλλογή του Πανεπιστημίου Ιωαννίνων προέρχεται από τις ελληνικές επιχειρήσεις και τους εργάτες του κλάδου και προσπαθεί να συνδέσει την ιστορία τους και τα έντυπα που τύπωσαν με την έκθεση των μηχανών. Χρέος μας είναι να διατηρήσουμε, να αναδείξουμε και να παραδώσουμε στις επόμενες γενιές τα ιστορικά τεκμήρια του παρελθόντος.

Στην ομιλία θα παρουσιαστεί συνοπτικά μια ενδεικτική περίπτωση συντήρησης και έκθεσης του πρώτου πιεστηρίου των Ιωαννίνων από το 1869 και πως, μέσω της ιστορικής έρευνας, επιτεύχθηκε ο εντοπισμός, η αναπαραγωγή και επίδειξη εκτύπωσης ενός φύλλου (14.9.1894) της πρώτης δίγλωσσης (στα ελληνικά και τουρκικά) τοπικής εφημερίδας «Ιωάννινα».

Ο Γιωργος Βλαχος είναι Τέως Επίκουρος Καθηγητής Γραφικών Τεχνών του Τμήματος Τεχνολογίας Γραφικών Τεχνών του Πανεπιστημίου Δυτικής Αττικής και νυν Επιστημονικός συνεργάτης του Πανεπιστημίου Ιωαννίνων, Υπεύθυνος για τη δημιουργία και ανάδειξη του Μουσείου Τυπογραφίας και Τεχνολογίας Γραφικών Τεχνών. MSc in Graphic Arts and Media Technology, Πανεπιστήμιο Middlesex, UK, και Διδακτορικό από το Τμήμα Ιστορίας και Αρχαιολογίας της Φιλοσοφικής Σχολής του Πανεπιστημίου Ιωαννίνων. Έχει μακρόχρονο διδακτικό έργο (1984–2013) στα μαθήματα Ιστορία της Τυπογραφίας και Εισαγωγή στην Τεχνολογία των Γραφικών Τεχνών, Προεκτύπωση, Έλεγχος & Διασφάλιση Ποιότητας, Μεθοδολογία Έρευνας και Μεταξοτυπία. Τα ερευνητικά ενδιαφέροντά του περιλαμβάνουν την αναπαραγωγή και επεξεργασία της εικόνας, καθώς και την ιστορία της Τυπογραφίας και της τεχνολογίας των Γραφικών Τεχνών. Έχει συγγράψει εργασίες και έχει συμμετάσχει σε πολλά διεθνή επιστημονικά συνέδρια.

Georgios D. Matthiopoulos teaches at the Department of Graphic Design and Visual Communication, University of West Attica. He is also type designer for the Greek Font Society. He has authored and translated several books on typographic topics. He has also designed many editions, art catalogues, and museum exhibitions and contributed papers on Greek typography in several national and international conferences. His book design work was awarded the 1st prize (EVGE 2005) and he is a member of the designing team which won the Gold Award for Typographic Excellence for the new visual communication of the National Library of Greece (EVGE 2018). He is also scientific and design consultant for the preparation of the Museum of Printing and Graphic Arts Technology of the Ioannina University.

Kostas Vlachakis, Joshua Olsthoorn

Is there any there there?

Τυπικές ερωτήσεις πάνω στη θέσπιση μιας εθνικής σχεδιαστικής ταυτότητας

Τολμώντας να επαναδιατυπώσουμε ως ερώτημα τη γνωστή φράση της Γερτρούδης Στάιν, θα μπορούσε να θεωρήσει κανείς ότι ήδη τοποθετούμαστε σε σχέση με τη θεματική μας: Σε πρώτο επίπεδο την ίδια την υπόσταση εθνικής σχεδιαστικής ταυτότητας και έπειτα την αναγνώριση, καθιέρωση και πιθανόν επιβολής της.

Η εγκαθίδρυση μίας γλώσσας Οπτικής Επικοινωνίας ακόμη και αν αναπόφευκτα υπόκειται στα εθνικά (national) και εθνοτικά (ethnic) χαρακτηριστικά των κοινωνών της, αποτελεί παράλληλα ένα κώδικα με πρόθεση και δυναμική που υπερβαίνει το οποιοδήποτε θεσμικό ή και φαντασιακό Lebensraum και τα οποιαδήποτε τοπικά ή και κρατικά χαρακτηριστικά. Αφενός, είναι αναπόφευκτο όλα αυτά τα δεδομένα να διαμορφώσουν φυσικά στο πλαίσιο του χώρου και του χρόνου την ιδέα και την αίσθηση ταυτότητας. Αφετέρου η θεσμική επινόηση μιας εθνικής σχεδιαστικής ταυτότητας στην πραγματικότητα είναι μία κίνηση αντίρροπη στο φυσικό προσδιορισμό και την έκφραση των ιδιαίτερων χαρακτηριστικών μίας ομάδας. Η καλλιέργεια μιας ζωντανής πολιτισμικής κληρονομίας (παράδοσης) φαίνεται να υποσκελίζεται από η εδραίωση στερεοτυπικών μορφών. Ο όρος του στερεότυπου που πρωτοχρησιμοποιήθηκε από τον Firmin Didot για να περιγράψει τις μεταλλικές τυπογραφικές πλάκες που βοήθησαν στην παραγωγή οικονομικότερων βιβλίων και κατά συνέπεια στην ευρύτερη διάδοση της γνώσης, φαίνεται να μεταλλάσσεται σε ένα κοινό εμπόδιο με αντίθετο πρόσημο και συνέπειες.

Κατά τον 20ό αιώνα, στον Ευρωπαϊκό χώρο οι σχολές του Ολλανδικού και του Ελβετικού design ξεχώρισαν ως εκφάνσεις του Μοντερνισμού που ακόμη και κάτω από τίτλους με εθνικούς προσδιορισμούς, στήριξαν τη θεμελίωση μιας διεθνούς γλώσσας με πανανθρώπινα χαρακτηριστικά. Είναι ενδιαφέρον πως η δυναμική αυτού του ρεύματος από την αρχή του προηγούμενου αιώνα, δεν αποκόπηκε από τα πανίσχυρα ολοκληρωτικά καθεστώτα την τάση τους για απομονωτισμό και πολιτισμική καθαρότητα, αλλά αντίθετα φαίνεται να επηρέασε ακόμη και τη δική τους οπτική γλώσσα. Μιλώντας για παράδειγμα για το Ελβετικό design, δεν αναφερόμαστε σε ένα κλειστό σύστημα που αφορά τους Ελβετούς αποκλειστικά, αλλά για τη ζωντανή ανάπτυξη μιας σχεδιαστικής γλώσσας κατανοητής σε παγκόσμιο επίπεδο και που παράγεται συχνά πέρα από τα στενά σύνορα του ελβετικού κράτους.

Ακόμα παλαιότερα, στην Ευρώπη της Αναγέννησης και σε συγκεκριμένα πολιτιστικά κέντρα της εποχής, όπως η Βενετία, δόθηκε η ευκαιρία να δημιουργηθεί ένας λειτουργι-

Joshua Olsthoorn, Having done Media studies in Amsterdam and Design in Eindhoven, followed by a work experience in an international environment (The Netherlands, Switzerland, France and since 2011 in Greece), contributed to a large cultural understanding of Visual Culture. As co-founder and art director of awarded communication agency "Typical Organization for standards and order", a multidisciplinary interest balancing between Design, Cinema, Art, and Philosophy, is motivating an ongoing research and work.

Kostas Vlachakis, Born in Athens in 1981, grown and still living in Athens. After having studied at the Department of Technology Education and Digital Systems of the University of Piraeus, I decided to follow a different route, consistent with personal skills, advocations and interest in the development and application of Visual Language and Communication. The educational background of Exact Science, combined with Cognitive & Developmental Psychology courses, as well as Adult Education training, did contribute to a development of systematic and analytical approach to Visual Communication. As cofounder and art director of awarded design practice 'Typical Organization' a multidisciplinary interest balancing between Art, Design and Philosophy is motivating an ongoing practical and theoretical development.

κός χώρος συνύπαρξης του κοινού με το ξεχωριστό. Η ελληνική γραμματεία βρίσκει σωτηρία και καταφύγιο σε αυτό το πλαίσιο και το σχήμα του ελληνικού γράμματος βρίσκει τη συνέχειά του στη Σύγχρονη Εποχή ως κρίκος της μεγαλύτερης αλυσίδας του ανθρώπινου πολιτισμού.

Θεωρούμε λοιπόν ότι σήμερα, που το πνεύμα της Αναγέννησης φαίνεται να αμφισβητείται και να απειλείται όλο και πιο έντονα, ο ρόλος μας ως κοινωνοί, διαχειριστές, χρήστες και δημιουργοί αυτής της ζωντανής παράδοσης είναι να προσεγγίσουμε τη συνείδηση της ταυτότητας ως μία προϋπόθεση για τη συμμετοχή στο όλον και αντίστροφα, τη συμμετοχή στο όλον ως πράξη συνειδητοποίησης της ίδιας μας της ταυτότητας ως σύνολο, κοινότητα ή άτομο.

Η όποια προσπάθεια για τον προσδιορισμό εθνικών χαρακτηριστικών –αφήνοντας όσο το δυνατό στην άκρη την αξιολόγηση των προθέσεων μιας τέτοιας απόπειρας– σε ένα χώρο με αντικείμενο την επικοινωνία, ενδεχομένως έρχεται σε αντίθεση με αυτό καθαυτό το αντικείμενο του χώρου αυτού.

Marina Emmanouil

How to write design history from the margins? A methodological approach to the study of graphic design history in Greece

Design analogies, similar to historical analogies, are hard to make especially when there is a limited range of comparables. The range of the repertoire is crucial to a study of Greek graphic design as a methodological frame for discussing design analogies. To eschew the official paradigms of design historiography, in terms of what is and what is not important to write about is a challenging confrontation. Despite the fact that in some cases we can hardly deviate from meeting or using certain terms, we can start considering a new, neutral, local framework for dealing with these, and extend our research directions beyond the canonical interpretations attached, in this case modernisation equals industrialisation. Nevertheless, since industrialisation was never really implemented in Greece on the scale of other Western nations, understanding and defining Greek graphic design and its role in modernisation according to this fact alone, would be misleading and superficial, or simply an echo of the Eurocentric language on modernisation. Methodologically, this research in its quest to offer a critique of modernity returns to an earlier locus of inquiry. A focus on the production rather than on the patterns of consumption as a critique of modernity that has preoccupied the design history community over the recent years can provide a view of the visions of modern life as these have been shaped by those directly engaged in design-making.

This approach addresses the ways in which the State and its organisations, but also private entrepreneurs, company owners, educators, and individual graphic designers responded to the challenges of projecting the new era by understanding consumers' ambitions. This question is crucial in the way that it attempts to look at the conception and planning rather than the outcome of modernisation as merely a consequence of industrialisation as has so often been associated within design literature. By considering the infrastructure of design, we can observe the boundaries between State propaganda and commercial promotion. The role of the State's electricity-provision company on the one hand, and its private predecessor on the other, provided supplementary views of modernity, and not a singular one.

Similarly, in the case study of tourism promotion, a common concern was the control of the market by the State and private agents. Indeed, the private industry may not necessarily follow the same ideological line with the State, which is likely to introduce a nationalist tone in its campaigns. Therefore, the relation between public and private enterprises within the modernisation debate can offer a review of the ways the 'modern' was visualized in the case of Greece. Subsequently, through this filter of production we can enquire on the limits and abuses of the State ideology, whether it be an anti-communist or nationalist ideology over advertising and graphic design. The political conditions and their effect on accepting, encouraging or inhibiting the use of certain design elements, themes and even colour palette in relation to the political setting, can bring such processes in dialogue with the cultural factors more broadly.

Marina Emmanouil is an Assistant Professor of design theory and methodology at Ghent University (Belgium). She holds a PhD and an MA in the History of Design at the Royal College of Art (UK) and a BA(Hons) in Graphic Design (UK). By 2019 she is expected to complete an MSc in Education and Child Studies with a specialisation on learning difficulties at Leiden University (NL). She is interested in creating an inclusive learning environment for all ability students and encourages disclosure of learning difficulties in design education and discourse. With her social design practice, Marina contributes to the development of accessibility programs for visually impaired people. She was a member of the Editorial team of the ico-D journal Communication Design.

G. Vlachopoulos, D. Mentesidou, A. Koutsioukis, V. Georgakilas, V. Belessi

Flexography printing trial for printing electronics with graphene ink: studies on printing parameters

Georgios Vlachopoulos, Dimitra Mentesidou | Department of Graphic Design and Visual Communication, University of West Attica
Apostolos Koutsioukis | Department of Materials Science, University of Patras
Vasilis Georgakilas | Department of Materials Science, University of Patras
Vassiliki Belessi | Department of Graphic Design and Visual Communication, University of West Attica
Institute of Nanoscience and Nanotechnology (INN), National Center for Scientific Research "Demokritos"

Flexography is a direct printing method that uses flexible printing plates of rubber or photopolymer material. Flexography is used extensively in packaging while prints almost all substrates such as paper, cardboard, various foils, etc. The low cost and quality print process used over a wide range of applications, such as printed electronics for RFID antennas (radio frequency identification), organic circuits and photovoltaics. Such applications require special conductive inks. Conductive inks usually contain conductive polymers or metal nanoparticles (e.g., silver, copper, etc.), carbon nanotubes, graphene and graphene derivatives. Graphene provides conductivity similar to silver or copper, but at a lower cost and without oxidation aspects. It also has great mechanical strength, transparency, gas impermeability and flexibility as it has the ability to bend or fold without reducing its functionality and maintaining its conductivity [1].

The printing image is developed on photopolymer flexible plates, where the image transfer process can be direct or indirect using light qualities. The exposing process affects image qualities in terms of dimensions and resolution which also affects printing image area. As a result limitations on image designing are crucial in terms of image reproduction especially on functional printing. IGT F1 printability tester was used to print special patterns on IGT standard substrate by using also conventional ink in order to study printing process limitations. After that special formulated graphene ink [2, 3] was used by same printing methodologies in order to demonstrate variations with conventional ink. Printed image were exposed by different angles cross printing direction in order to study variations.

The results show good agreement on image transfer technology where fine patterns appear acceptable image on flexo-plates. Limited variations between images do not affect significant patterns. Similar results can be obtained on printed samples were printed image is transferred without deformations on patterns angle cross printing direction. Solid lines thicknesses show repeatable images through printing samples but also present limitations. Incompatible printing results are shown on fine lines prints but also on very thick solid lines where ink transfer mechanisms presents limitations that have to be examined by further work.

References
1. Novoselov K.S., Geim A.K., Morozov S.V., Jiang D., Zhang Y., Dubonos S.V., Gi V., Firsov A.A. (2004) Science 306:666–669. https://doi.org/10.1126/science.1102896
2. Koutsioukis A., Georgakilas V., Belessi V., Zboril R. (2017) Chem Eur J 23(34):8268–8274. https://doi.org/10.1002/chem.201700997
3. Belessi V., Petridis D., Steriotis Th., Spyrou K., Manolis G.K., Psycharis V., Georgakilas V. SN Applied Sciences (2019) 1:77 | https://doi.org/10.1007/s42452-018-0077-9

Georgios Vlachopoulos, Doctor of Philosophy in Mechanical Engineering from Swansea University, UK, at the Welsh Centre for Printing and Coating. He graduated from the Technological Educational Institute of Athens on Graphic Arts Technology with an interest in printing technology of productive and artistic printing processes. He works at the Sivitanid-ios Vocational School, the Graphic Arts Department. His research focuses on developing methodologies for measuring and analysing ink transfer phenomena located at the printing nip exit. He also studies printing parameters that can affect printing qualities including the characteristics of inks and substrates.

Apostolos Koutsioukis, Vassiliki Belessi, Vasilios Georgakilas

Photoluminescent Carbon Dots: a new approach for the printing ink industry

Fluorescence is the property of some atoms and molecules to absorb light at a particular wavelength and to subsequently emit light of longer wavelength after a brief interval (10-9-10-7 sec). This phenomenon is appeared on certain types of materials and some of them, as for example the fluorescent dye Rhodamine B is known since 1877. From then until today the scientific progress that succeeded on fluorescent materials is vast and they have found novel applications in the chemical, physical, and life sciences. In this work, we will focus on the applications of a subcategory of fluorescent materials named Carbon Dots (CDs) and especially on their application as printing inks

CDs a new member of fluorescent materials[1], represent a highly-developed class of carbon based nanoparticles with great interest due to their remarkable luminescence, easy process, photo stability and dispersibility in water. These properties in combination with the thixotropic properties of CDs at high shear rates make them very attractive materials as pigments in inks for inkjet, screen, gravure and flexography. We note that such inks are visible under tungsten lamp or under ultra violet and constitute a distinguishable category of inks that find very promising applications. Representative examples of the potential applications of CDs fluorescent printing inks are security printing [2], smart packaging (printing of special sensors) [3], printing of books, magazines and luxury packaging and waste recovery/separation of printed packaging [4].

Finally, in this work we will present recent research on CD inks of different wavelength (from blue to yellow color) as a new generation of photoluminescent inks.

References
1. *A. Koutsioukis, A. Akouros, R. Zboril, V. Georgakilas, Nanoscale, 2018, 10, 11293.*
2. *S.Y. Lim, W. Shen, Z. Gao, Chem. Soc. Rev., 2015, 44, 362–3811*
3. *V. Georgakilas, J.A. Perman, J. Tucek, R. Zboril, Chem. Rev., 2015, 115, 4744–4822.*
4. *Hu, Guohua, et al., "Functional inks and printing of two-dimensional materials." Chemical Society Reviews 47.9 (2018): 3265–3300.*

Apostolos Koutsioukis is a PhD Student at the Department of Material Science (University of Patras); he works with carbon inks and is supervised by Prof. Vasilios Georgakilas. He is also a member of the NanoChemistryLab since 2014. Apostolos received his university degree from the Department of Material Science, University of Patras, in 2015 and his MSc Degree (on the 'Novel Carbon Based Inks for Gravure Printing Method') from the same department in 2018. He has authored four scientific papers published in international journals and has actively participated in six conferences.

Vassiliki Belessi received her PhD in Chemistry from the University of Ioannina. Head of the production process at the manufacturing industry of printed circuit boards METELCO SA, she has also worked as a chemist for the Research and Trading Company of nanotechnology products Nanovive SA. She has been working as a researcher in the NCSR Demokritos since 2004. In 2010 she was appointed Assistant Professor of Materials of Graphic Arts at the Technological Educational Institute of Athens. Dr Belessi has published more than twenty research papers in International refereed journals and has presented her research at thirty international conferences. Her main research interests include the synthesis and characterization of materials and the development of inks having electrical and optical properties.

Vassiliki Belessi

The impact of nanotechnology in graphic arts technology

Nanoscience is the study of phenomena, properties, manipulation and response of materials with size ranging between 1 and 100 nm [1-2]. Nanotechnology is the design, the characterization, the development and application of any chemical system or even a device, that derives from the control of shape and size at nanometre scale [1-2]. Nanotechnology has found a huge range of applications in applied sciences and technologies and is considered a growing research priority [3].

In this work, we will present the applications of nanotechnology in the wide field of Graphic Arts Technology including for example packaging (passive, active or smart), paper production process, printing inks, security printing, printed electronics and product authentication technologies.

Nanoparticles are mainly used for the development of special varnishes, inks, coatings and printing substrates transfusing them exceptional electrical, optical, mechanical, magnetic or barrier properties and generally new functionalities and advanced applications of added value [5-7].

Also, we will discuss the printing processes based on, or benefit from, nanotechnology [8]. We should also note that the researchers have stated a large number of questions regarding the potential migration from the packaging material to the food [9], the concentration, fate and toxicity of nanoparticles when released to environment. Thus, will be made a brief reference on the human and environmental safety of nanomaterials.

References
1. K.D. Sattler, Handbook of Nanophysics, Principles and Methods (CRC, New York, 2010).
2. S. Logothetidis, Nanostructured Materials and Their Applications, (Springer-Verlag Berlin Heidelberg 2012).
3. http://www.unesco.org/new/en/media-services/single-view/news/nanotechnology_is_a_growing_research_priority/
5. V. Belessi et al., SN Applied Sciences 2019-01, DOI: 10.1007/s42452-018-0077-9.
6. X. Hou et al., Nat. Comm. 6:6884, DOI:10.1038/ncomms7884.
7. S. Kalytchuk, Y. Wang, K. Polakova, R. Zboril, ACS Appl. Mater. Interfaces (2018), 10, 29902–29908.
8. https://www.azonano.com/article.aspx?ArticleID=3260
9. V.G.L. Souza et al., J. Food Pack. Shelf Life 8 (2016) 63–70. http://dx.doi.org/10.1016/j.fpsl.2016.04.001

Vassiliki Belessi received her PhD in Chemistry from the University of Ioannina. She was Head of Production Process in the manufacturing industry of printed circuit boards "METELCO S.A.". She also worked as chemist in the Research and Trading Company of nanotechnology products "Nanovive S.A.". She has been working as a researcher in the N.C.S.R "Demokritos" since 2004. In 2010 she was appointed Assistant Professor of Materials of Graphic Arts at the Technological Educational Institute of Athens. She has published more than twenty research papers in International refereed journals and also, she has presented her research at thirty international conferences. Her main research interests include the synthesis and characterization of materials and the development of inks having electrical and optical properties.

Ελένη Καλαϊτζή, Σταματίνα Θεοχάρη

Με το βλέμμα στραμμένο στο μέλλον: Εκτίμηση του κύκλου ζωής υλικών κατά το σχεδιασμό και τη κατασκευή νέων προϊόντων για σύγχρονες εφαρμογές των εκτυπώσεων

Η εργασία μελετά και συσχετίζει τις περιβαλλοντικές επιπτώσεις των υλικών που προτείνονται κατά το σχεδιασμό και τη κατασκευή νέων προϊόντων για σύγχρονες εφαρμογές των τυπωμένων ηλεκτρονικών. Η βιωσιμότητα μιας ολοκληρωμένης ανάπτυξης στηρίζεται σε τρεις βασικούς πυλώνες, οι οποίοι είναι η οικονομία, η κοινωνία και το περιβάλλον. Για την ύπαρξη της ολοκληρωμένης ανάπτυξης και με σταθερό στόχο τη πρόοδο θα πρέπει να τηρούνται ορισμένοι βασικοί κανόνες για την αξιολόγηση της περιβαλλοντικής και της οικονομικής απόδοσης κάθε νέου προϊόντος.

Η προσέγγιση γίνεται με τη μέθοδο της εκτίμησης του κύκλου ζωής αυτών (Life Cycle Assessment), που προτείνεται διεθνώς για την αξιολόγηση της περιβαλλοντικής επίπτωσης της παραγωγής προϊόντων από τις πρώτες ύλες μέχρι και τις διαδικασίες παραγωγής τους (μεταφορά πρώτων υλών, μηχανουργικές κατεργασίες, συναρμολόγηση, συσκευασία τελικού προϊόντος κ.λπ..). Η μέθοδος εξετάζει τη κατανάλωση ενέργειας, τη χρήση άλλων πόρων και την περιβαλλοντική επιβάρυνση που συνεπάγεται η χρήση του προϊόντος, φθάνοντας μέχρι την αποσυναρμολόγηση ή την ανακύκλωσή του κατά τη λήξη της ωφέλιμης ζωής του. Αποτελεί, επομένως, μια από τις πιο ολοκληρωμένες μεθόδους αξιολόγησης της αειφορίας μιας παραγωγικής διαδικασίας.

Με αφετηρία αυτή τη θεωρητική προσέγγιση, η εργασία εστιάζει στην αξιολόγηση του κύκλου ζωής των υλικών των τυπωμένων ηλεκτρονικών και αναλύει τις περιβαλλοντικές επιπτώσεις τους. Πιο συγκεκριμένα, παρουσιάζονται τα διαφορετικά στάδια του κύκλου ζωής των τυπωμένων ηλεκτρονικών και ορισμένων εφαρμογών τους (παραγωγή και προετοιμασία των πρώτων υλών, διαδικασία κατασκευής, κύκλος ζωής και χρήσης τους μέχρι τη λήξη της ωφέλιμης ζωής τους ή συνοπτικά «from cradle to grave»).

Στο πλαίσιο αυτό, μελετάται η περίπτωση του ηλεκτρονικού επαναφορτιζόμενου εισιτηρίου με την ενσωμάτωση ενσύρματης κεραίας σε σύγκριση με εκείνο που περιέχει μια εκτυπωμένη κεραία με αγώγιμα μελάνια. Επιπροσθέτως, καταγράφονται ορισμένοι προβληματισμοί σε σχέση με το ποια εναλλακτική λύση από αυτές που προσφέρονται στον επιβάτη των σύγχρονων μέσων μαζικής μεταφοράς, είναι η πλέον φιλική προς το περιβάλλον, το χάρτινο επαναφορτιζόμενο εισιτήριο ή η πλαστική προσωποποιημένη κάρτα. Στην πειραματική διαδικασία που περιλαμβάνεται, προτείνονται ορισμένοι απλοί τρόποι, με τους οποίους μπορεί να γίνει αποκόλληση του κυκλώματος από το χαρτί, ώστε να μπορεί να ανακυκλωθεί.

Στη συνέχεια, η εργασία περιλαμβάνει μία συγκριτική μελέτη ανάμεσα στις κεραίες PCB (Printed Circuit Board) και RFID (Radio Frequency Identification) στο πλαίσιο της αξιολόγησης του κύκλου ζωής των τυπωμένων ηλεκτρονικών. Για το σκοπό αυτό συγκρίνονται οι περιβαλλοντικές επιπτώσεις των δύο τύπων κεραιών, δηλαδή οι εκπομπές στον αέρα, το γλυκό νερό, το θαλασσινό νερό και το βιομηχανικό έδαφος. Αναφέρονται οι ποσότητες των εκπομπών σε κάθε στάδιο του κύκλου ζωής της τυπωμένης κεραίας RFID, οι σοβαρές περιβαλλοντικές επιπτώσεις των εκπομπών από την χρήση της τεχνολογίας PCB και οι τοξικές εκπομπές της κάθε τεχνολογίας (RFID–PCB). Σημειώνεται ότι οι κύριες παράμετροι για την σύγκριση των δύο αυτών τεχνολογιών αποτελούν η χρήση ενέργειας και οι επικίνδυνες εκπομπές από την προετοιμασία των πρώτων υλών, την παραγωγική διαδικασία και το τέλος ζωής των τυπωμένων κεραιών.

Συμπερασματικά, η μέθοδος της ανάλυσης του κύκλου ζωής μπορεί να λειτουργήσει ως ένα ισχυρό περιβαλλοντικό εργαλείο, όχι μόνο κατά τη διαμόρφωση της σχετικής νομοθεσίας, αλλά και κατά το σχεδιασμό κάθε σύγχρονης εφαρμογής εκτυπώσεων με το βλέμμα στραμμένο στο μέλλον.

Η Ελενη Καλαϊτζη σπούδασε Γραφιστική με κατεύθυνση Τεχνολογίας Γραφικών Τεχνών στο Πανεπιστήμιο Δυτικής Αττικής και έχει ειδικευτεί στην Γραφιστική και τις Ψηφιακές Εκτυπώσεις. Ολοκλήρωσε τις σπουδές της στο μεταπτυχιακό πρόγραμμα του Πανεπιστημίου Δυτικής Αττικής με τίτλο «Ευφυής Συσκευασία: Νέες Τεχνολογίες και Μάρκετινγκ». Εργασίες της έχουν παρουσιαστεί σε επιστημονικά συνέδρια.

Η Σταματινα Θεοχαρη (Χημικός BSc, PhD ΕΚΠΑ) είναι Επίκουρη Καθηγήτρια στο Πανεπιστήμιο Δυτικής Αττικής, Σχολή Εφαρμοσμένων Τεχνών και Πολιτισμού, Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας, Τομέας Τεχνολογίας Γραφικών Τεχνών. Ακαδημαϊκή Υπεύθυνη για την κινητικότητα με το πρόγραμμα Erasmus+. Διδάσκει σε Μεταπτυχιακά Προγράμματα Σπουδών του Πανεπιστημίου Δυτικής Αττικής και του Πανεπιστημίου Ιωαννίνων. Στα ερευνητικά της ενδιαφέροντα περιλαμβάνονται η επεξεργασία επιφανειών με έμφαση στο αλουμίνιο (ανοδική οξείδωση, χρωματισμός – βαφή, προστασία από διάβρωση), τα εκτυπωτικά υποστρώματα, οι εφαρμογές πιγμέντων, χρωστικών, βαφών, εκτυπωτικών μελανιών και επικαλύψεων.

Α. Μιχαηλιδου, Σ. Θεοχαρη, Σ. Γωγου, Θ. Θανοπουλου

Σχεδιασμός συσκευασίας και αειφορία

Η σχέση μεταξύ αειφορίας και σχεδιασμού προϊόντων αποτελεί κύριο αντικείμενο προβληματισμού παγκοσμίως τα τελευταία χρόνια και αφορά ιδιαίτερα τον σχεδιασμό και την υλοποίηση της συσκευασίας. Στην εργασία μελετάται η αειφόρος ανάπτυξη που α) καλύπτει τις ανάγκες του παρόντος, χωρίς να θέτει σε κίνδυνο τη δυνατότητα των μελλοντικών γενεών να ικανοποιήσουν τις δικές τους ανάγκες, β) συνδυάζει τις ανθρώπινες ανάγκες και τη φροντίδα για το περιβάλλον κι αφορά στη διαχείριση των πόρων, την μείωση της υπερκατανάλωσης και συνεπώς των αποβλήτων παραγωγής και γ) δίνει έμφαση στην οικονομία, στη χρήση, στην επαναχρησιμοποίηση και στην ανακύκλωση.

Ο σωστός σχεδιασμός βοηθά στο να καταστούν οι υπηρεσίες και τα προϊόντα περισσότερο ευχάριστα αισθητικά και πιο ενδιαφέροντα μέσω της απλότητας στη χρήση τους, καλύπτοντας και τις ιδιαίτερα υψηλές απαιτήσεις των καταναλωτών. Η επιλογή του υλικού, η δομή και η λειτουργία του, είναι μόνο μερικά από τα θέματα που απασχολούν τους ειδικούς του σχεδιασμού και της υλοποίησης μιας συσκευασίας, καθώς επηρεάζουν ολόκληρο τον κύκλο ζωής του. Σημαντικές προσπάθειες καταβάλλονται πλέον με την χρήση καινοτόμων μεθόδων και σύγχρονων εργαλείων, όπως είναι για παράδειγμα η εφαρμογή σύγχρονων κατευθυντήριων οδηγιών και η ανάλυση του κύκλου ζωής των προϊόντων (LCA).

Στο πλαίσιο αυτό, γνωστή εταιρεία πλαστικών εφάρμοσε ειδικό λογισμικό για τον επανασχεδιασμό προϊόντων και διαδικασιών, με αποτέλεσμα να μειωθεί το περιβαλλοντικό της αποτύπωμα κατά 17% από το 2007 και έπειτα. Άλλαξε τη βασική πρώτη ύλη του τελικού προϊόντος από PP σε βιοδιασπώμενο πλαστικό κυτταρίνης με ανάλογες ιδιότητες και αντοχές, ενώ στη γραμμή παραγωγής επένδυσε σε συστήματα ανακύκλωσης και ανάκτησης αερίων παραγωγής.

Οι προσπάθειες για σχεδιασμό με γνώμονα τη αειφορία χρειάζεται να ενταθούν περισσότερο, ώστε να βρουν την αναμενόμενη ανταπόκριση στην αγορά. Έρευνες δείχνουν ότι οι καταναλωτές προτιμούν τα βιώσιμα προϊόντα όταν για την κατασκευή τους έχει γίνει χρήση υλικών ή διαδικασιών φιλικών στο περιβάλλον, ακόμη και όταν το κόστος τους είναι αυξημένο. Χαρακτηριστικά είναι τα παραδείγματα πρωτοπόρων επιχειρήσεων από το χώρο της συσκευασίας τροφίμων, που χρησιμοποιούν ανανεώσιμες πρώτες ύλες που δεν επιβαρύνουν το περιβάλλον και ελαχιστοποιούν τα παραγόμενα απόβλητα. Ορισμένες από αυτές επιλέγουν πλαστικά από PLA (πολυγαλακτικό οξύ) που προέρχονται από ζάχαρη, σιτάρι ή καλαμπόκι για συσκευασίες καφέ και snack. Τα πλαστικά αυτά αντικαθιστούν τα συμβατικά PP, PE και PET, ενώ διαθέτουν αντίστοιχες ιδιότητες και αντοχές. Η ιδιαιτερότητά τους κρύβεται στην ατέρμονη διαδικασία παραγωγής της πρώτης ύλης από το τελικό προϊόν, χωρίς αλλοίωση της ποιότητάς τους, ενώ για την παραγωγή τους χρησιμοποιούνται φυσικά μέσα, όπως το φως του ήλιου, το νερό βροχής κ.α. Άλλες εταιρίες επιλέγουν για τις πολυστρωματικές συσκευασίες, υλικά που είναι συμβατά μεταξύ τους, ώστε να μην χρειάζεται κόλλα κατά το λαμινάρισμα, είτε άλλα που διαχωρίζονται εύκολα, ώστε να είναι δυνατή η ανακύκλωση τους.

Ωστόσο, το ποσοστό των εταιρειών που εφαρμόζουν λύσεις φιλικές προς το περιβάλλον είναι ακόμη χαμηλό. Υπάρχουν ακόμη πολλά περιθώρια ανάπτυξης της έρευνας για συνεχή βελτίωση των διαδικασιών παραγωγής και των πρώτων υλών. Για το σκοπό αυτό, η εργασία αναζητά και αναδεικνύει αποτελεσματικούς τρόπους προβολής της βιωσιμότητας μέσω του σχεδιασμού και της υλοποίησης της συσκευασίας των διαφόρων αγαθών.

Η ΑΙΝΤΑ ΜΙΧΑΗΛΙΔΟΥ είναι Τεχνολόγος Γραφικών Τεχνών, εξειδικευμένη σε τομείς έρευνας και τεχνολογίας που σχετίζονται με τις σύγχρονες τεχνολογίες εκτύπωσης (μελάνια, υλικά και μέθοδοι εκτύπωσης). Σήμερα παρακολουθεί το Μεταπτυχιακό Πρόγραμμα του Πανεπιστημίου Αιγαίου «Ολοκληρωμένη Σχεδίαση και Καινοτομία Προϊόντων» επιδεικνύοντας μεγάλο ενδιαφέρον για τη σχεδίαση καινοτόμων προϊόντων με σκοπό τη βιωσιμότητα. Τα αποτελέσματα των ερευνών της ανακοινώθηκαν σε διεθνή συνέδρια και δημοσιεύτηκαν σε διεθνή επιστημονικά περιοδικά.

Η ΣΤΑΜΑΤΙΑ ΓΩΓΟΥ φοίτησε στο Τμήμα Τεχνολογίας Γραφικών Τεχνών του ΤΕΙ Αθήνας και είναι κάτοχος μεταπτυχιακού στις Γραφικές Τέχνες–Πολυμέσα της Σχολής Εφαρμοσμένων Τεχνών του Ελληνικού Ανοιχτού Πανεπιστημίου. Από το 2002 έως και σήμερα, εργάζεται ως εργαστηριακός συνεργάτης στο ΤΕΙ Αθήνας, στο Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας και διδάσκει Τυπογραφία, Ηλεκτρονική Επεξεργασία Εικόνας, Βιβλιοδεσία και Συσκευασία–Περατώσεις. Ειδικεύεται στην καλλιτεχνική επιμέλεια εκδόσεων, στην επεξεργασία ψηφιακής εικόνας και στη βιβλιοδεσία.

PANAGIOTOPOULOS
TIPOGRAFIO.GR

perrakis papers

Fine papers since 1887

P22

UNIVERSITY of NICOSIA | DEPARTMENT OF DESIGN AND MULTIMEDIA

UNIVERSITY OF WEST ATTICA
DEPARTMENT OF GRAPHIC &
VISUAL COMMUNICATION

Department of Typography
and Graphic Communication,
University of Reading, UK

A·Typ·I

IIID International Institute for Information Design

istd

IP₃

Association of European Printing Museums
AEPM
A printing heritage network

ΕΓΕΚ ένωση γραφιστών και εικονογράφων κύπρου

Μουσείο ΤΥΠΟΓΡΑΦΙΑΣ

ΑΡΧΕΙΟ ΟΠΤΙΚΗΣ ΕΠΙΚΟΙΝΩΝΙΑΣ ΕΛΛΑΔΑΣ

LES YPER YPER

fauxfoundry

PAPERGO ONLY LOVE FOR THE PRINTED LIFE

MOSAIC

ΤΥΠΟΓΡΑΦΕΙΟ LETTERPRESS

HIGHER! HIGHER!

ΠΕΛΟΠΟΝΝΗΣΟΣ   Χανιώτικα νέα   ΠΑΡΑΘΥΡΟ

η ΤΥΠΟΓΡΑΦΙΑ   gr design   hegrade   GRAPHIC STORIES CYPRUS   I ♡ GRAPHIC

```css
@font-face {
   font-family:TrueRoman;
   src:url(true-roman.woff2);
}


@font-face {
   font-family:FauxGrec;
   src:url(faux-grec.woff2);
}


p {
   font-family:TrueRoman,FauxGrec,
   serif;
}
```

fauxfoundry

study art and design
in Cyprus

MA degree in Digital Art and Design

undergraduate studies in the fields of

- graphic and digital design
- interaction media and animation
- fine art

ΑΒΓΔΟΕΖΗΘΟΙ
ΚΛΜΝΞΟΠΡΕ
ΤΥΦΧΨΩ ϚϚϏ
αβγδεζηθικλμνξ
οπρσϛτυφχψωκ
123456789

P22 BLOX

P22 Blox is a modular letterpress printing system designed to create poster lettering or abstract patterns. This font takes its inspiration from Alpha-Blox introduced by American Type Founders (ATF) in 1944. P22 Analog Blox are made from space age plastic material—it's a brand new medium to inspire modern press work and graphic design.

P22 Blox is also a digital font of the same shapes that can be used to plan your letterpress projects, or be used on its own to create all manner of alphabets, ornaments, borders, and patterns.

FINE

PRINT ING

Tipografio.gr guarantees the quality. Main obective is to highlight every graphic design creation with the best results. At our Printing House, art interacts with technology to create modern printing products of high aesthetics and superior quality. The emphasis on the creative part of the production process and the artistic approach of each work individually, have led to collaborations with major graphic art companies, publishing houses and advertising brands throughout Greece and abroad.